This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

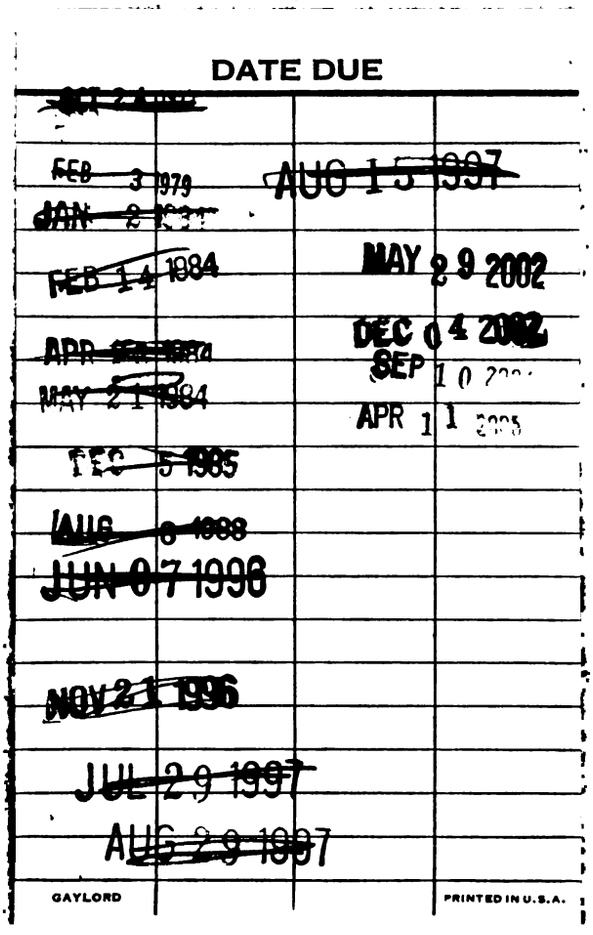
+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

Mus 806.2.415 (1)


DATE DUE
FEB 3 1979
FEB 14 1984
MAY 21 1984
AUG 15 1997
MAY 29 2002
DEC 04 2002
SEP 10
APR 11
JUN 07 1998
JUL 29 1997
AUG 29 1997
GAYLORD
PRINTED IN U.S.A.

Schirmer's Library of Musical Classics

Vols. 786, 787

CHRISTIAN SINDING

THIRTY-ONE PIECES

FOR

PIANOFORTE

SELECTED, EDITED AND FINGERED
BY
LOUIS OESTERLE

IN TWO VOLUMES

VOLUME I CONTAINS A BIOGRAPHICAL SKETCH OF THE AUTHOR
BY
RICHARD ALDRICH

NEW YORK : G. SCHIRMER
COPYRIGHT, 1904, BY G. SCHIRMER

Mus 206.2.15 (1)

HARVARD UNIVERSITY

NOV 27 1962

EDA KUHN LOEB MUSIC LIBRARY

CHRISTIAN SINDING

TO the Norwegian composers, under the leadership of Grieg, has it especially fallen to urge along the Norse national movement in music. The younger generation of Norwegians have in this direction outstripped their more moderate brethren of Sweden and Denmark, and have at the same time made themselves of a considerably greater weight and influence in the modern musical world. Among the more gifted of these younger men, though also among the less insistent in his exploitation of the specifically northern coloring and feeling through melodic and rhythmic traits—is Christian Sinding, whose work in the last fifteen years has been rapidly advancing him to a place among the foremost of the Scandinavian composers. Younger than Grieg by thirteen years, he has shown imagination of a higher flight, musicianship of a more muscular energy, a greater ambition toward the expression of larger ideas in larger forms; but also somewhat less of subtlety and finish, less of the intimate charm of lyric quality.

Like most of his Norse compatriots who have won distinction in music, Sinding gained his musical training under the sobering and restraining influences of the Leipzig Conservatory, departing widely from them as soon as he began to express his own individuality in composition. He is one of three talented brothers, the others being Ludwig Sinding, painter, and Stephen Abel Sinding, sculptor. He was born at Kongberg, Norway, on January 11, 1856. He was early devoted to music. He himself has told an anecdote as to his first attempt at composition, when he was still very young, both in age and in musical experience. He took his work with beating heart to a famous artist, asking for a perfectly free expression of her opinion on it. Some days later, having allowed time for a ripening of judgment, he returned; after a cordial greeting his request for a candid opinion met a response in the candid question—"Please tell me, why do you want to compose at all?"

But the young Sinding soon showed that he could answer that question satisfactorily. His first studies were carried on in Christiania. In 1874 he went to Leipzig, remaining three years at the Conservatory under Carl Reinecke. Here he was befriended and greatly assisted by Adolf Brodsky, and there is probably an expression of gratitude in the fact that one of his most important works, the violin concerto, op. 45, is dedicated to his friend and helper. Sinding continued his studies under a royal scholarship at Dresden, at the Hochschule in Munich, and at Berlin. Upon his return home he settled in Christiania, where he worked at composition in the intervals of organ-playing and of the teaching which most young composers find necessary to sustain life. In 1890 he took up his residence in Copenhagen.

Sinding first attracted wide attention through his symphony in D minor, op. 21, which was first produced in 1890, and soon made the rounds of the chief musical cities in Europe and the United States. His violin concerto in A, op. 45, his orchestral "Episodes Chévaleresques" and "Rondo Infinito," have been played in this country. He has written also three pianoforte quintets, a pianoforte quartet, a string quartet, a pianoforte concerto, two violin sonatas, a number of songs, and a large number of pianoforte pieces, many of which have become widely popular.

While Sinding does not make the expression of national sentiment, through the use of characteristic melodic and rhythmic folk-song elements, a chief aim of his music, it is nevertheless unmistakably in evidence there. He does not hesitate fearlessly to follow the trend of his own individuality, and, in his larger works especially, is free in his use of means apparently subversive of scholastic rules in order to find the most effective utterance for his ideas. He is less unconventional in his writing for the pianoforte. The folk-song element occasionally appears in it, but it is not all-pervading. What chiefly impresses in it are the freedom and spontaneity of the invention, a certain vigorous, open-air quality, and the effectiveness with which it is composed for the instrument.

RICHARD ALDRICH.

Copyright, 1904, by G. Schirmer.

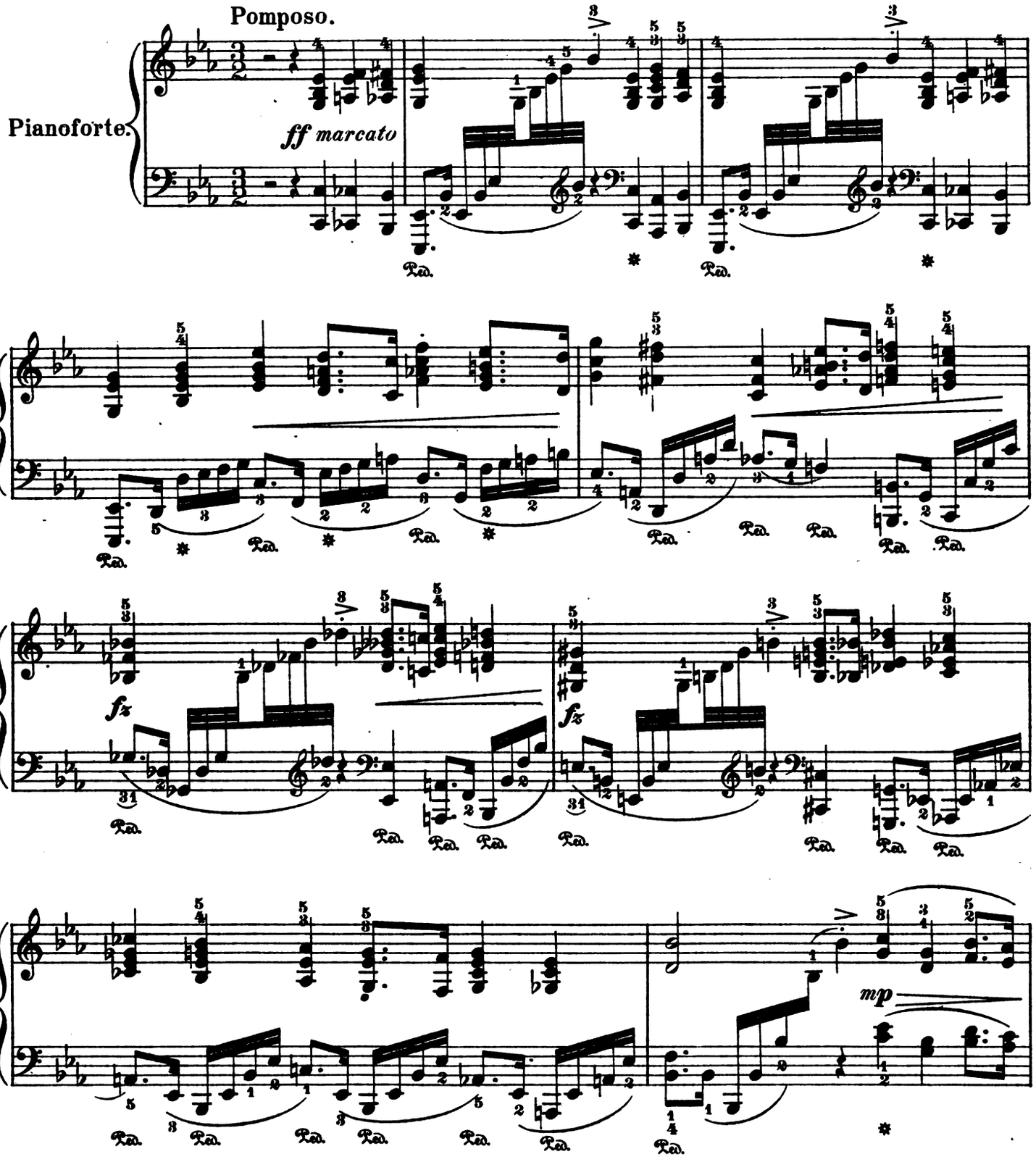
CONTENTS. VOL. I.

NO.		PAGE
I.	"Pomposo," in E♭. Op. 24, No. 1	1
II.	"Un poco lento," in B♭. Op. 24, No. 2	8
III.	"Andantino," in E♭. Op. 24, No. 3	12
IV.	"Con fuoco," in D♭. Op. 25, No. 1	14
V.	"Allegretto," in B♭. Op. 25, No. 2	23
VI.	"Leggiero," in A♭. Op. 25, No. 3	27
VII.	"Marcato," in B♭. Op. 25, No. 4	31
VIII.	"Alla marcia," in B♭ minor. Op. 25, No. 6	34
IX.	"Allegro energico," in A. Op. 31, No. 1	38
X.	Albumblatt (Album-leaf), in B minor. Op. 31, No. 2	41
XI.	"Tempo di Menuetto," in B♭ minor. Op. 31, No. 3	44
XII.	Chant sans paroles (Song without words), in E. Op. 31, No. 5	48
XIII.	Marche grotesque (Grotesque March), in E. Op. 32, No. 1	51
XIV.	Mélodie (Melody), in G. Op. 32, No. 2	56
XV.	Frühlingsrauschen (Voices of Spring), in B♭ minor. Op. 32, No. 3	58
XVI.	Im Volkston (Like a Folk-song), in F minor. Op. 32, No. 4	66
XVII.	Gobelin (Hobgoblin), in G minor. Op. 32, No. 6	68

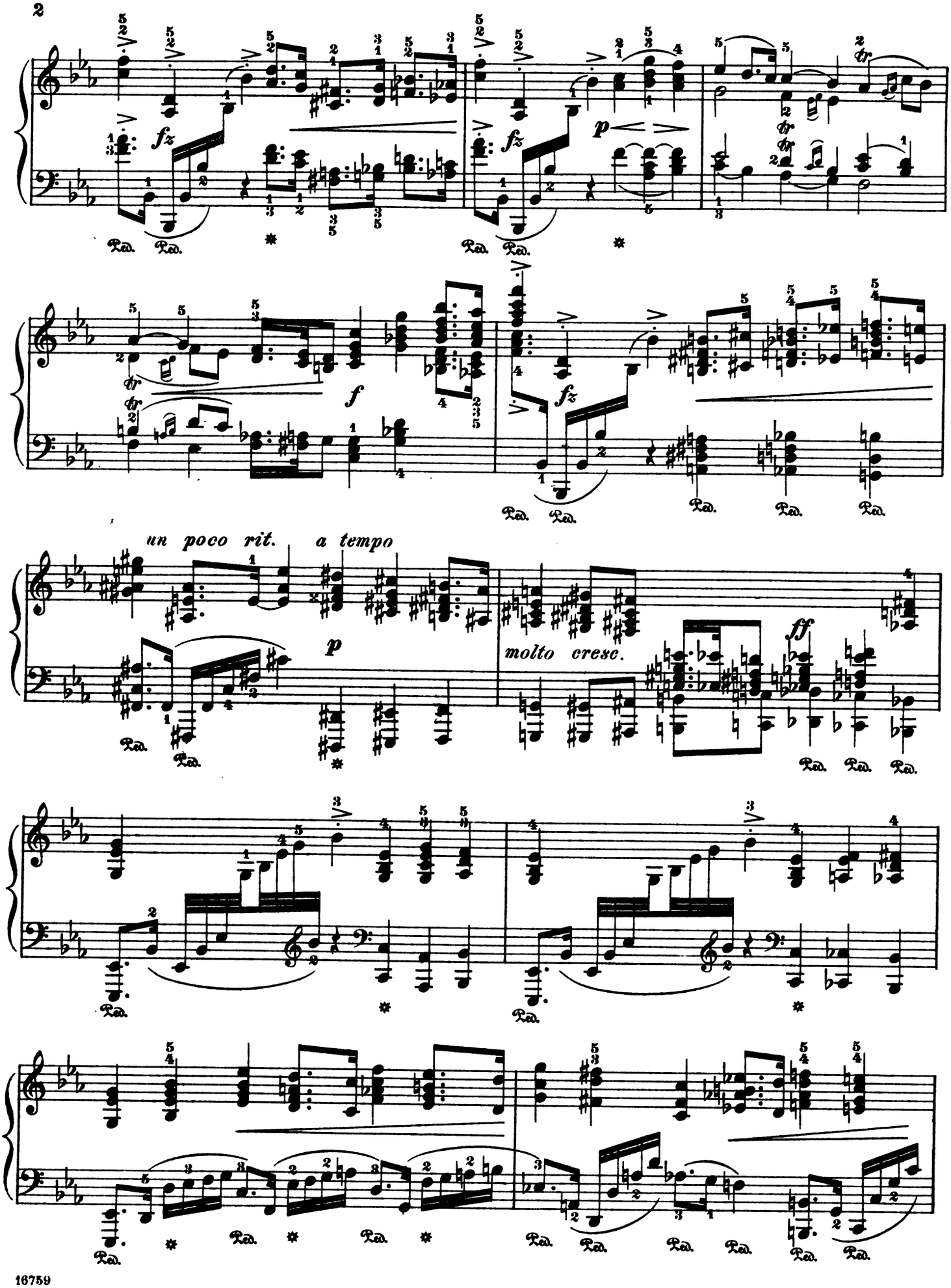
16759

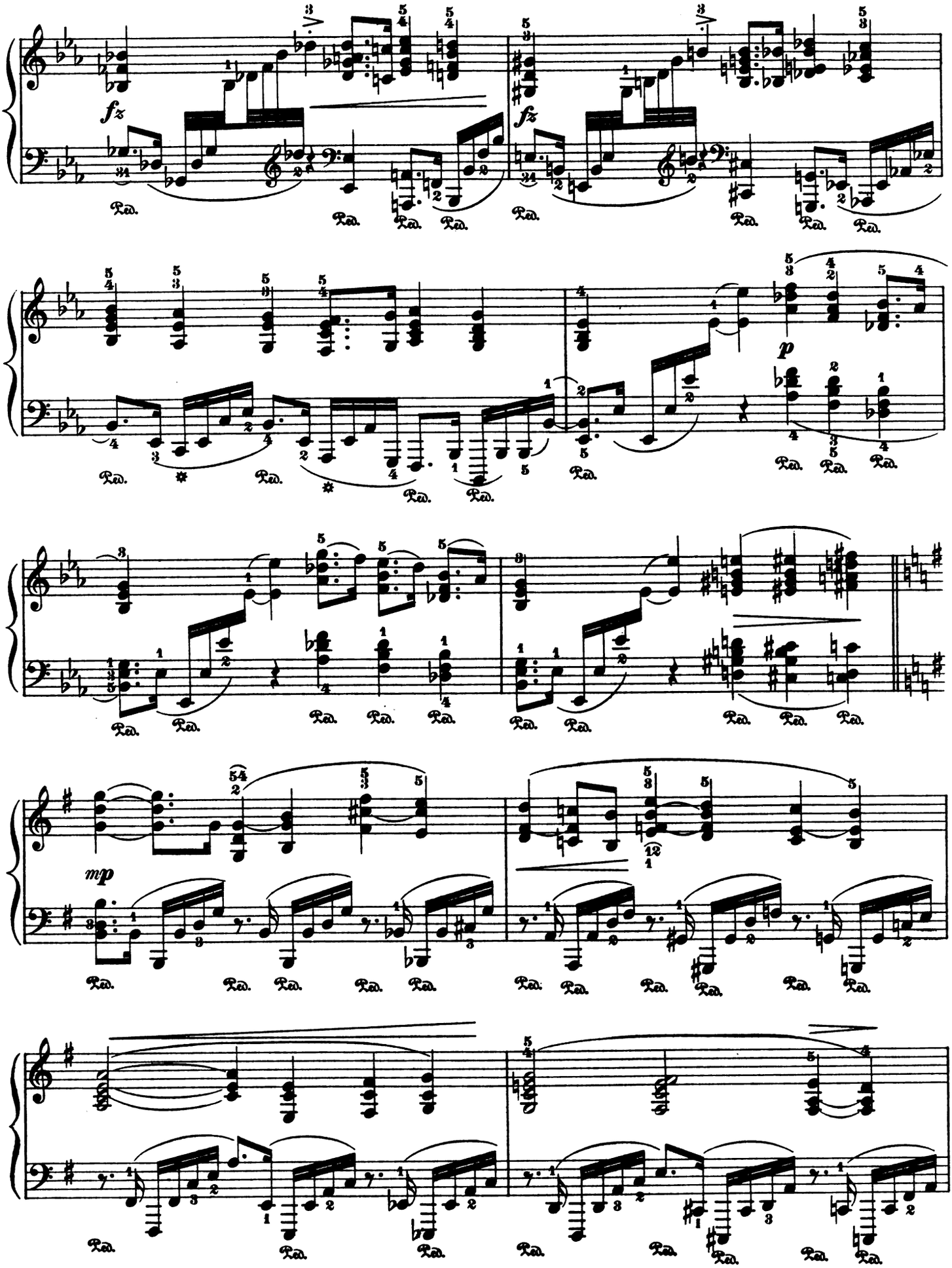
I.

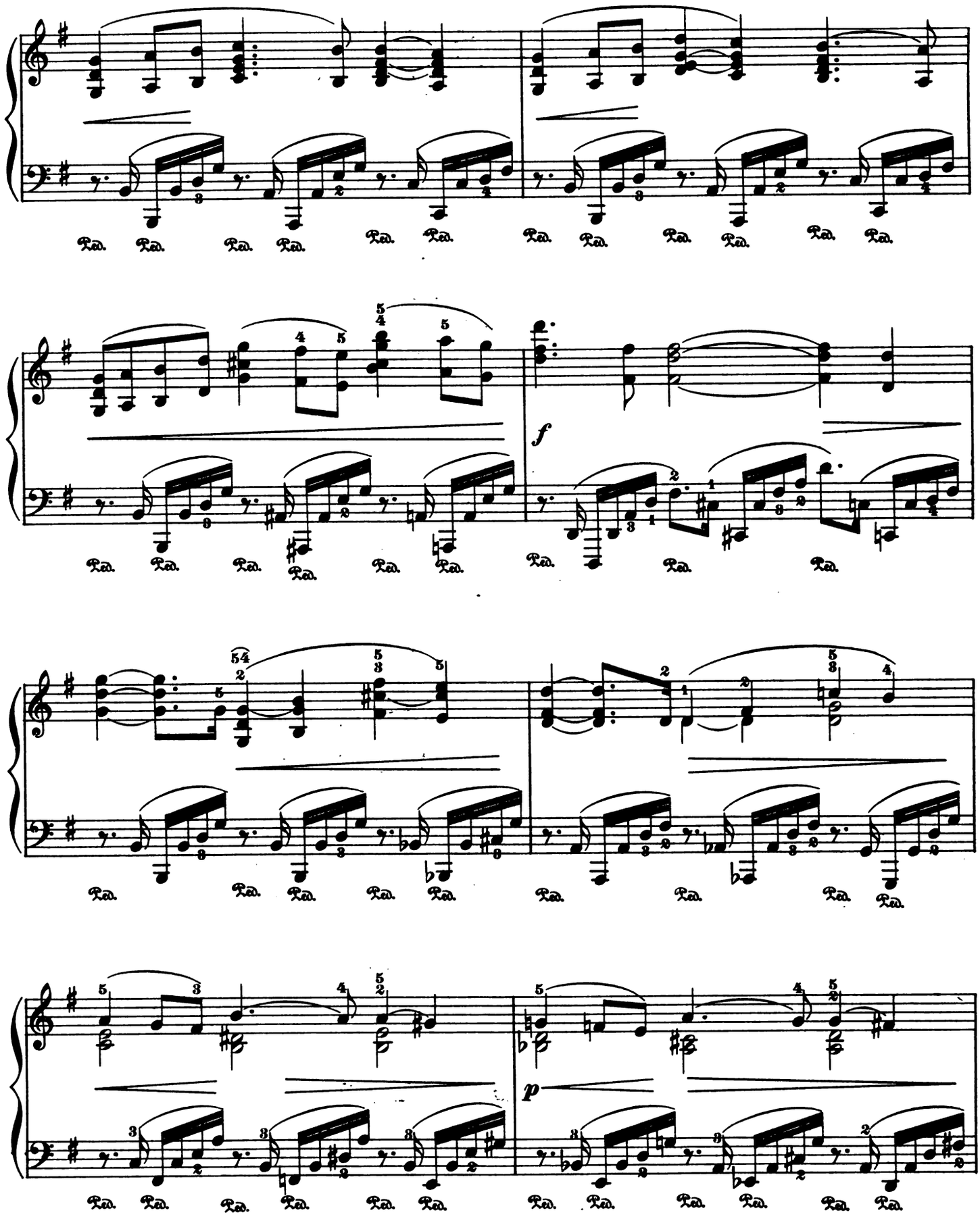
Christian Sinding. Op. 24, № 1.

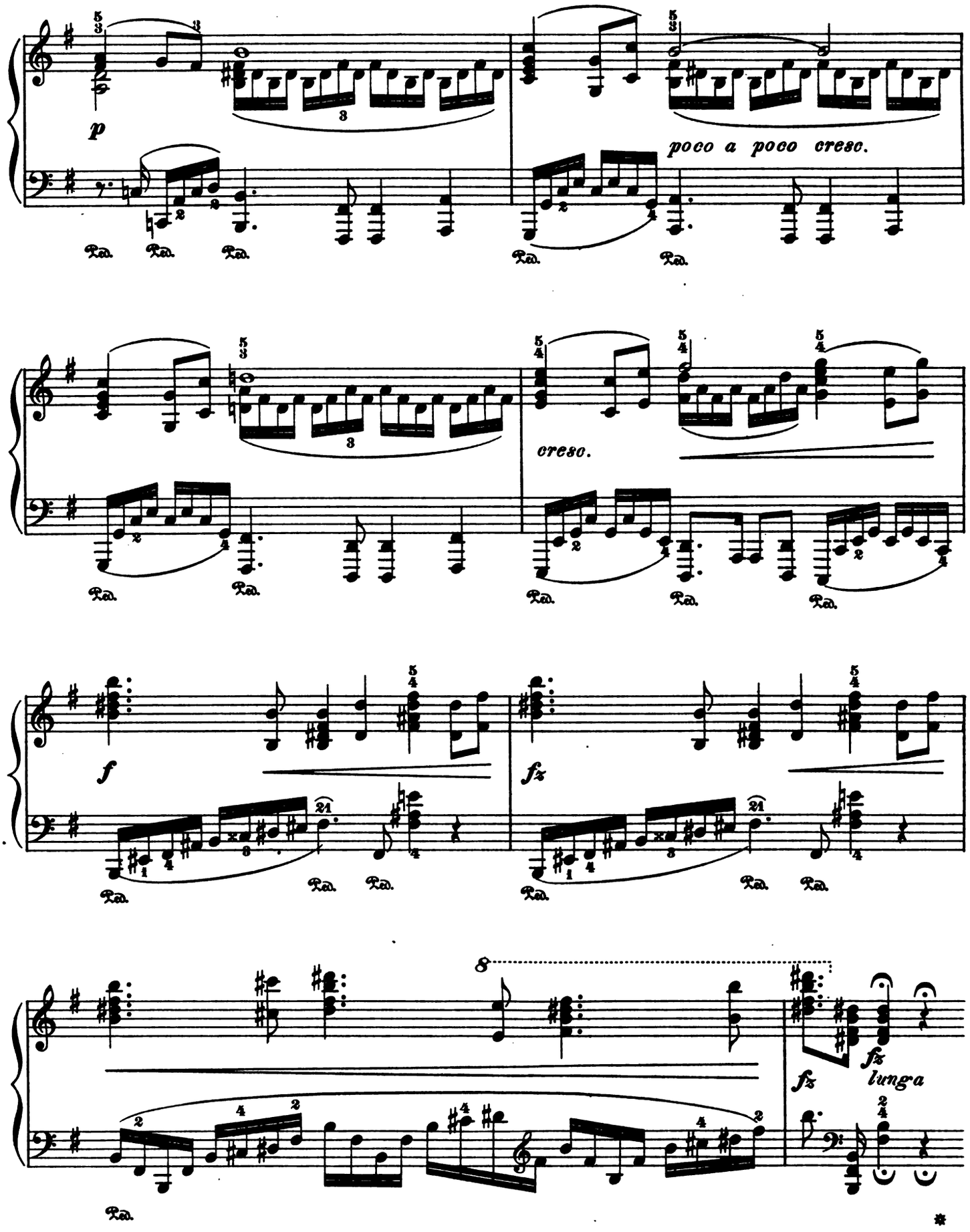


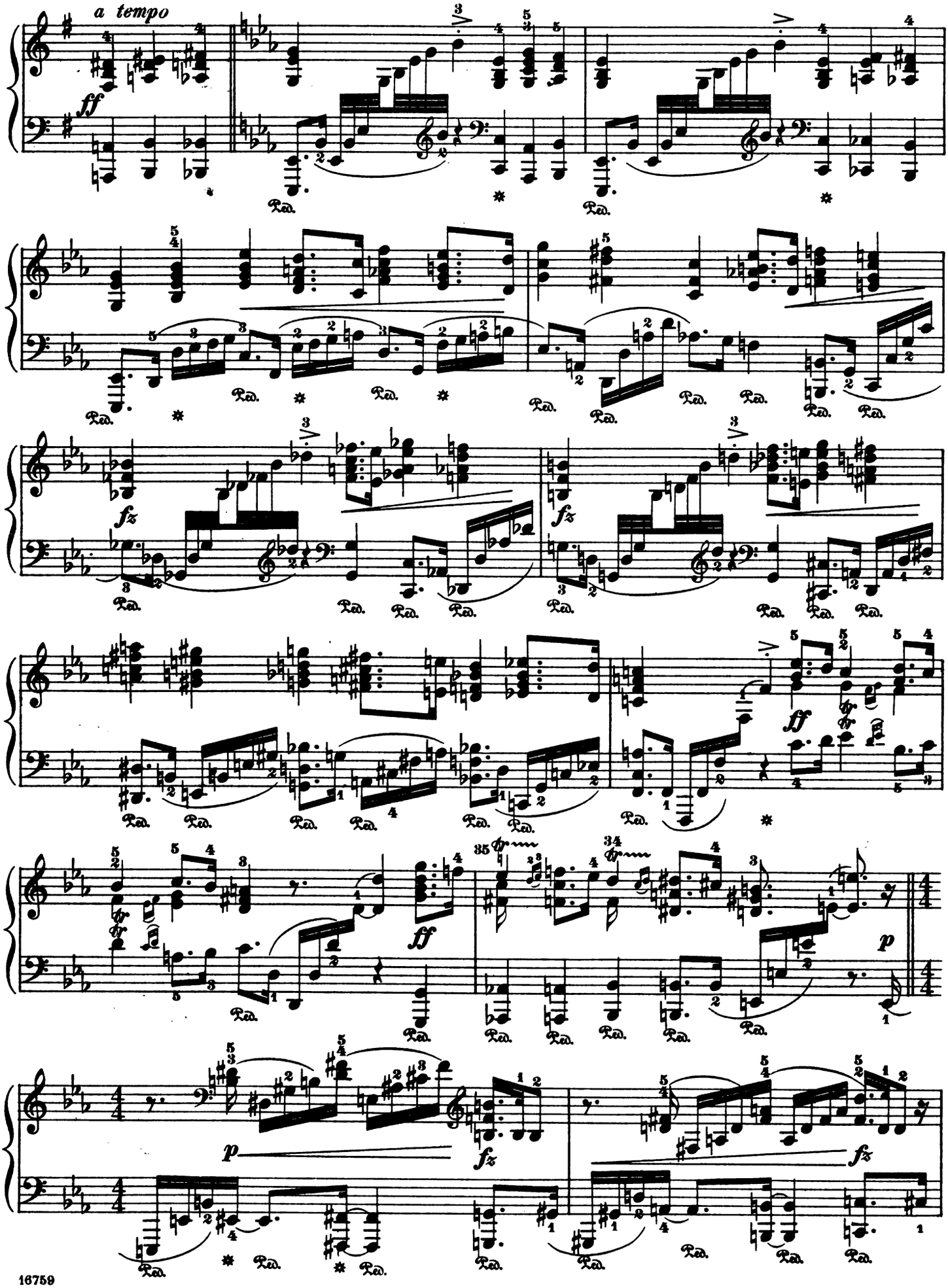
Copyright, 1904, by G. Schirmer.

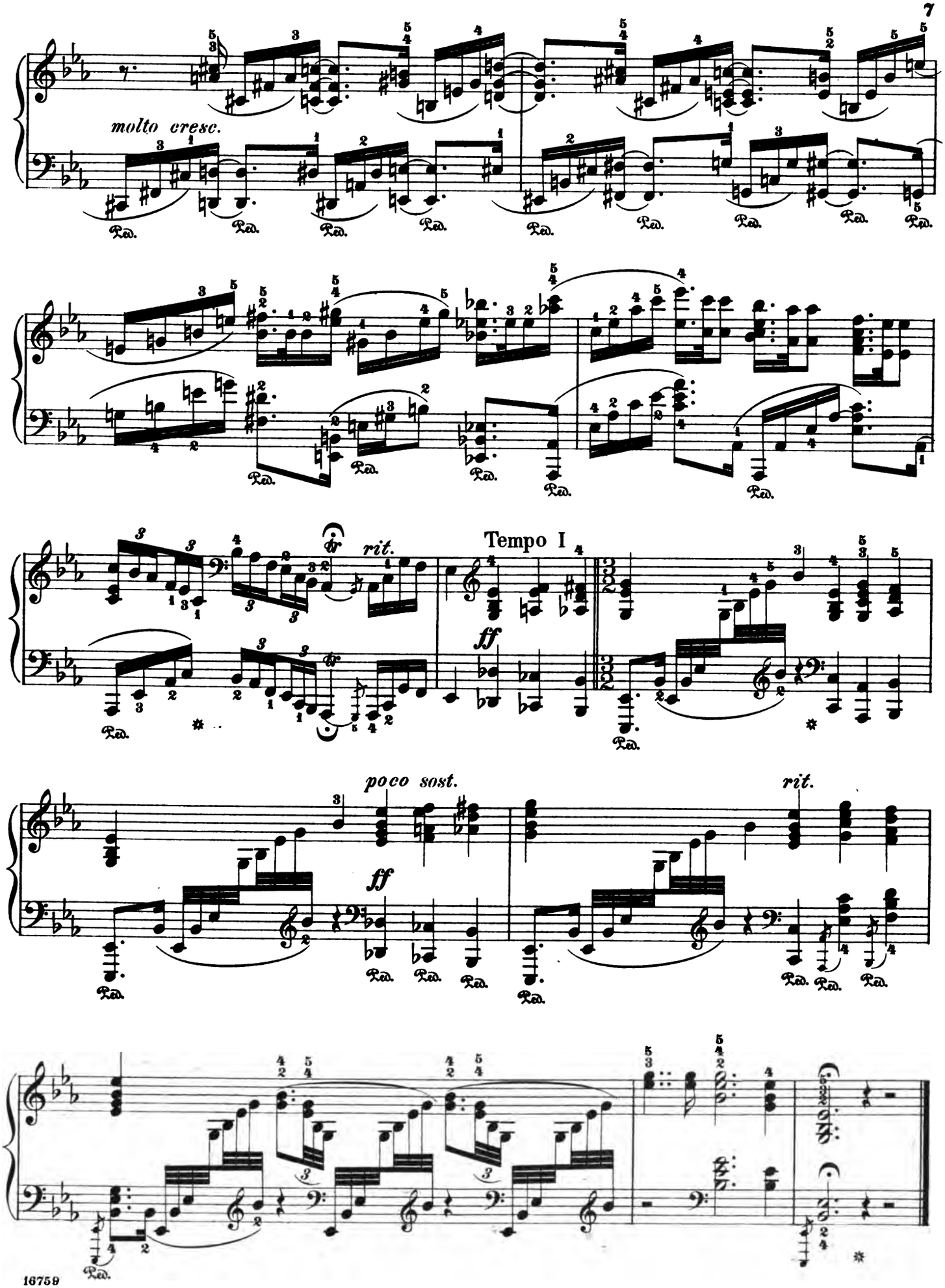

fz
p
f
fz
un poco rit.
a tempo
p
molto cresc.
ff

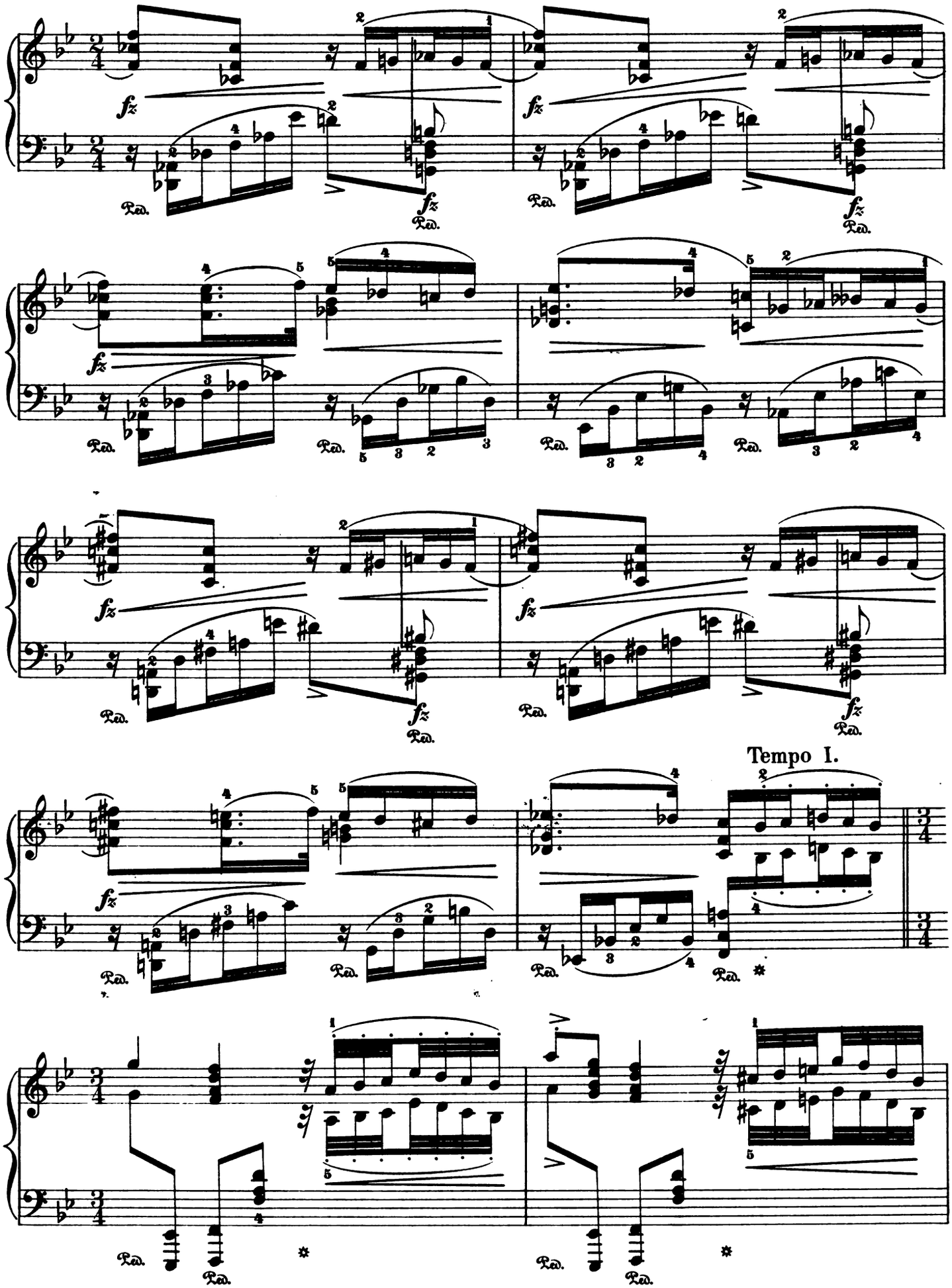

fz
fz
p
mp

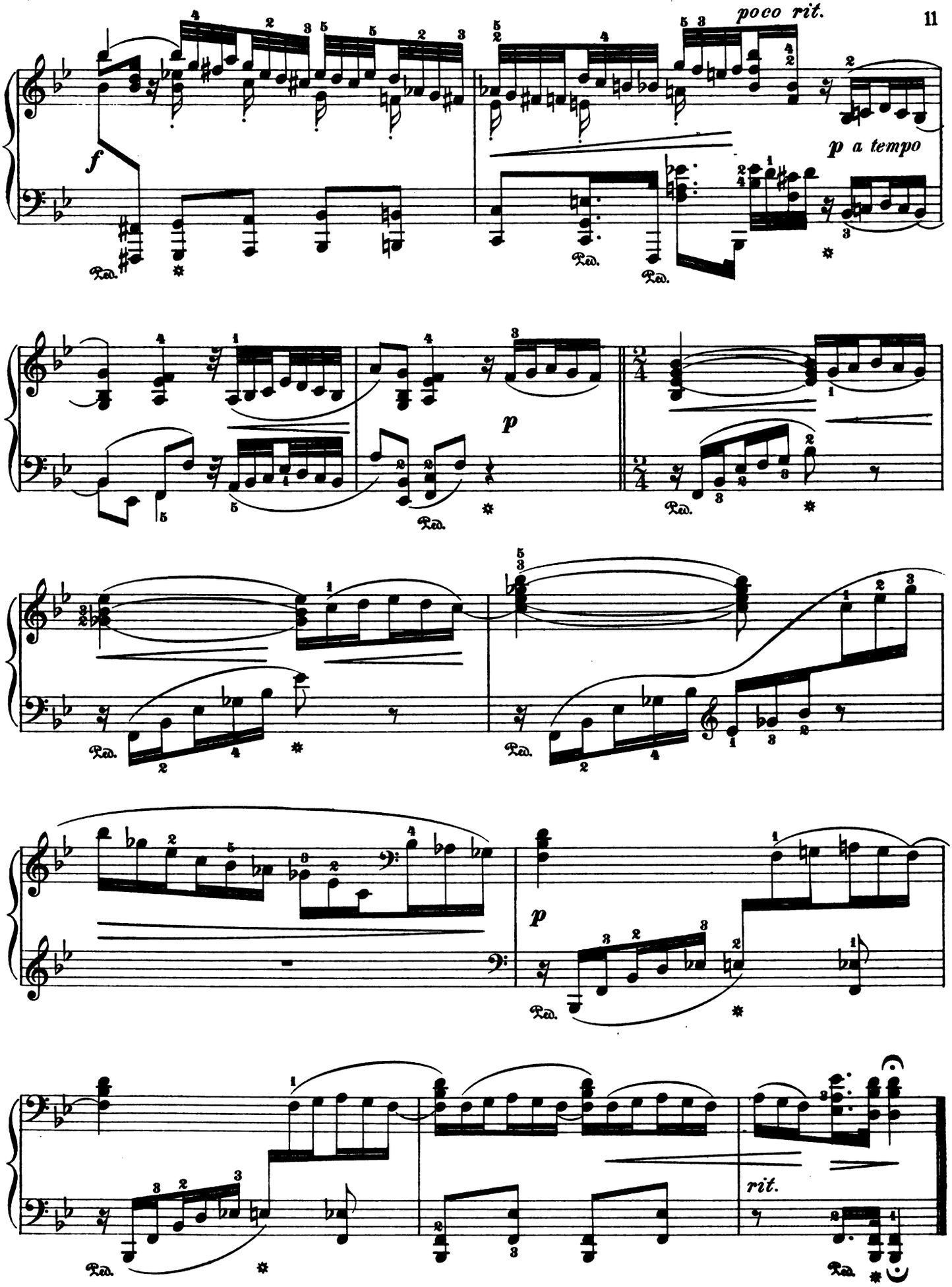

Ped.
f
p


p
poco a poco cresc.
cresc.
f
fz
fz
lunga
8
Ped.


a tempo
ff
fz
ff
fz
ff
p
p
fz
fz


molto cresc.
rit.
Tempo I
ff
poco sost.
ff
rit.

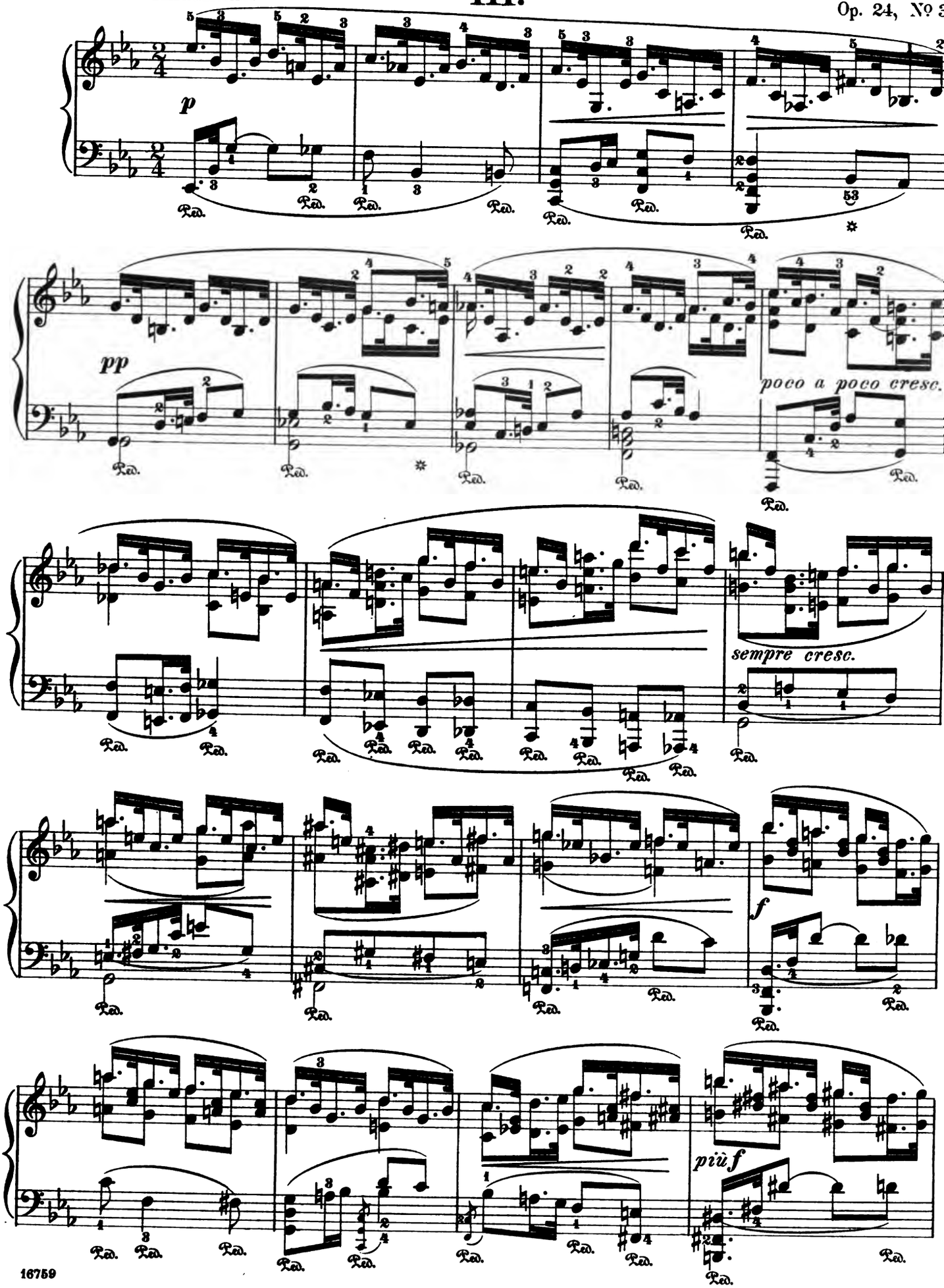

Tempo I.

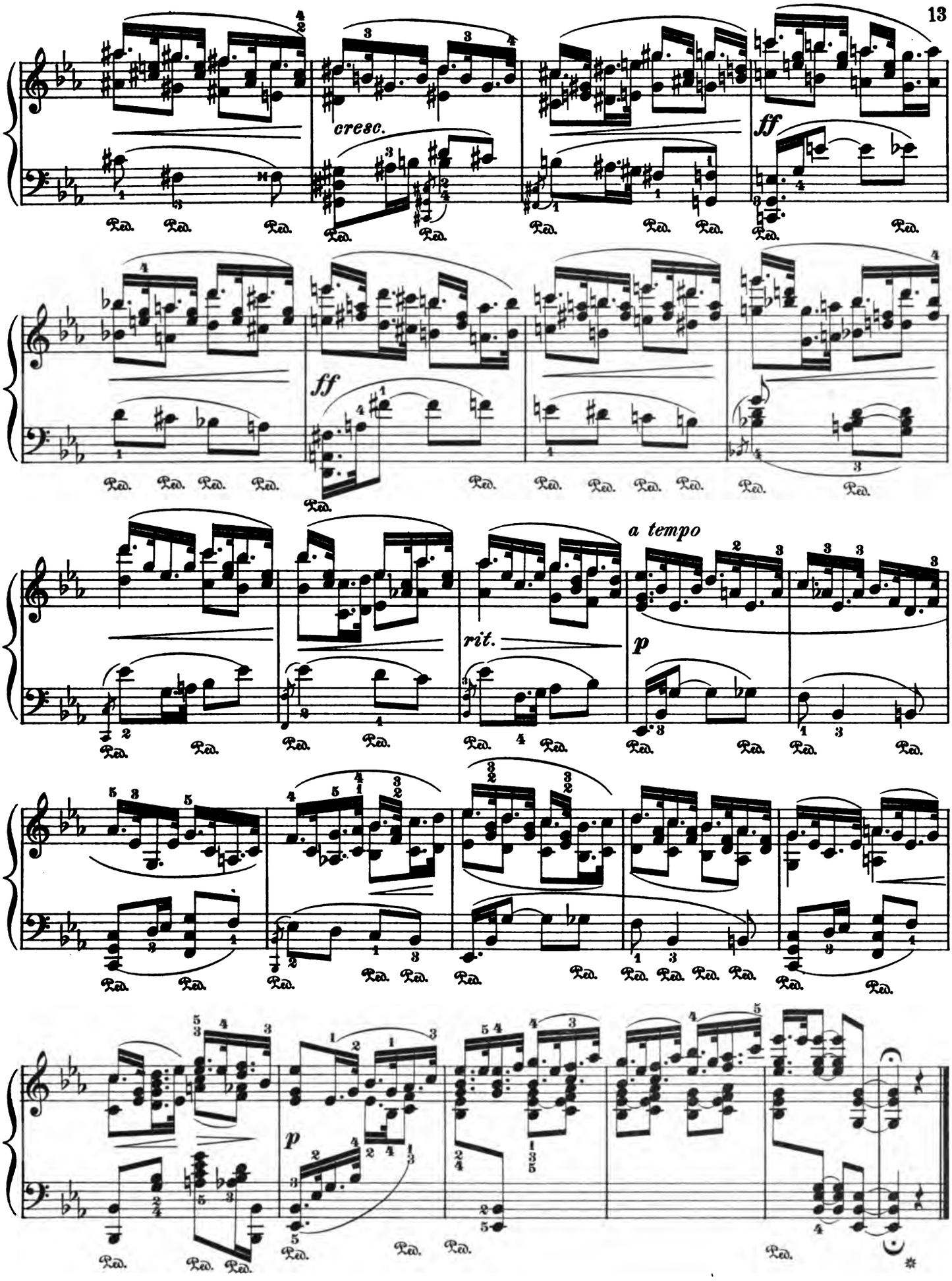

poco rit.
f
p a tempo
p
p
rit.

Andantino.

III.

Op. 24, No 3

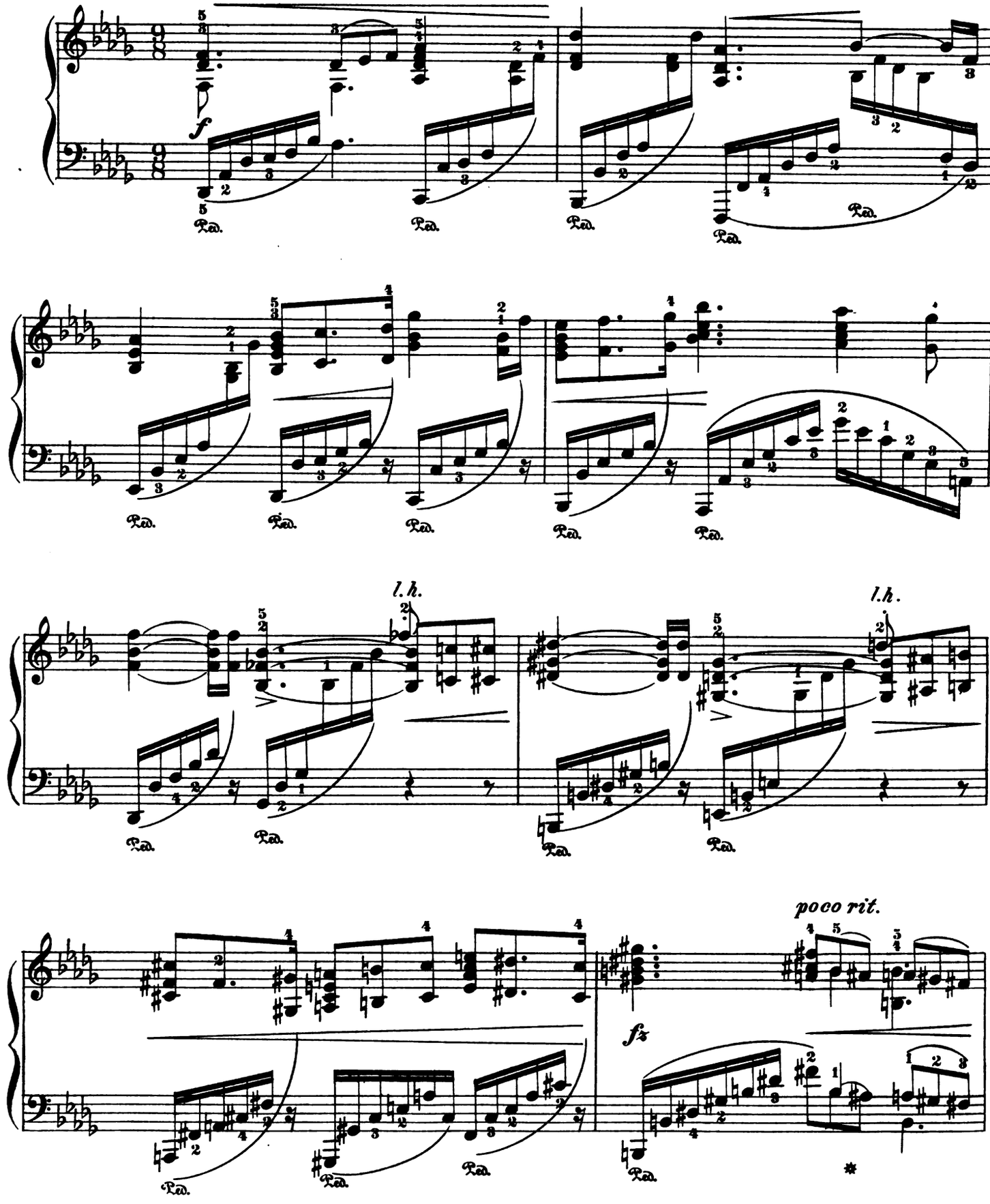


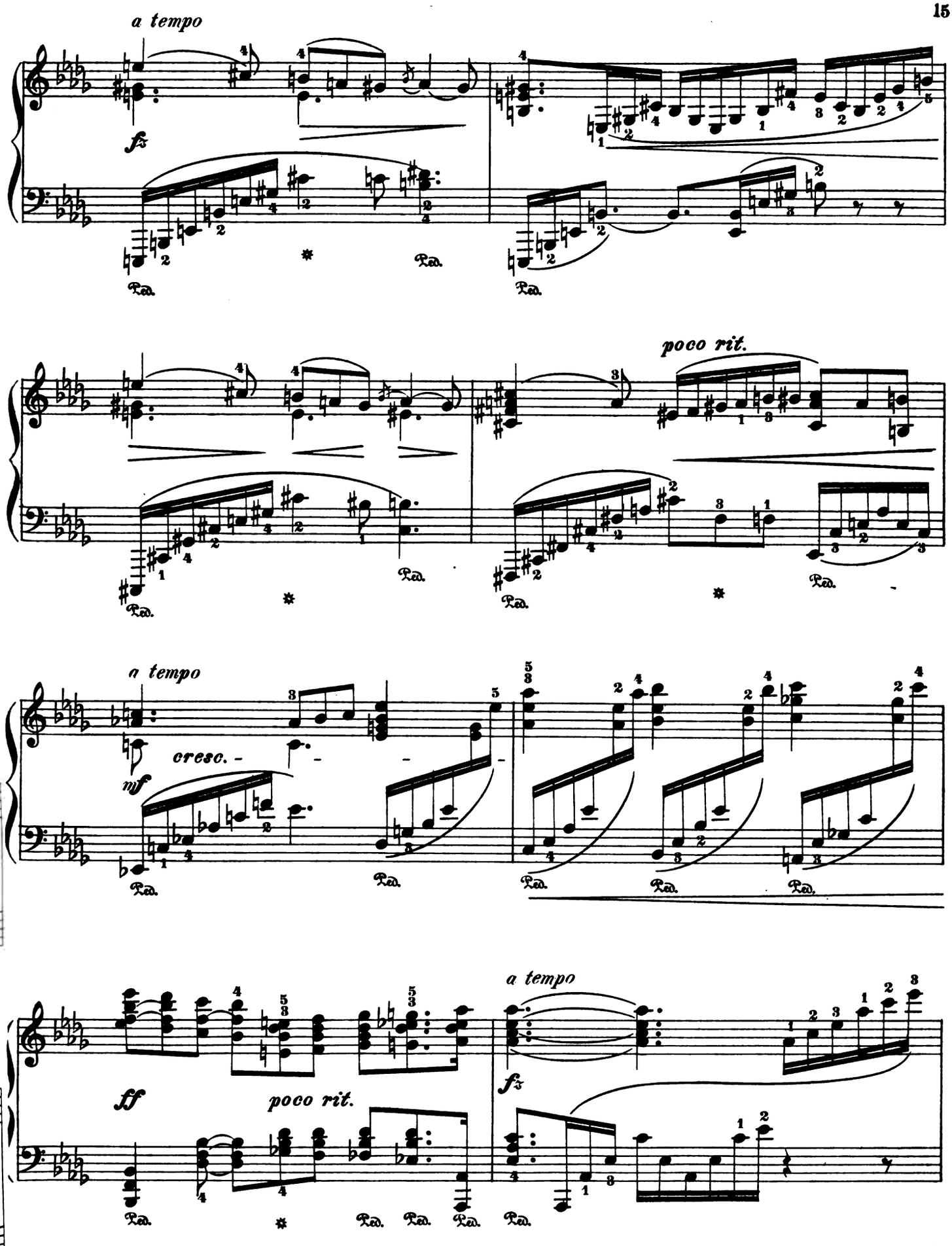

cresc.
ff
ff
a tempo
rit.
p
p

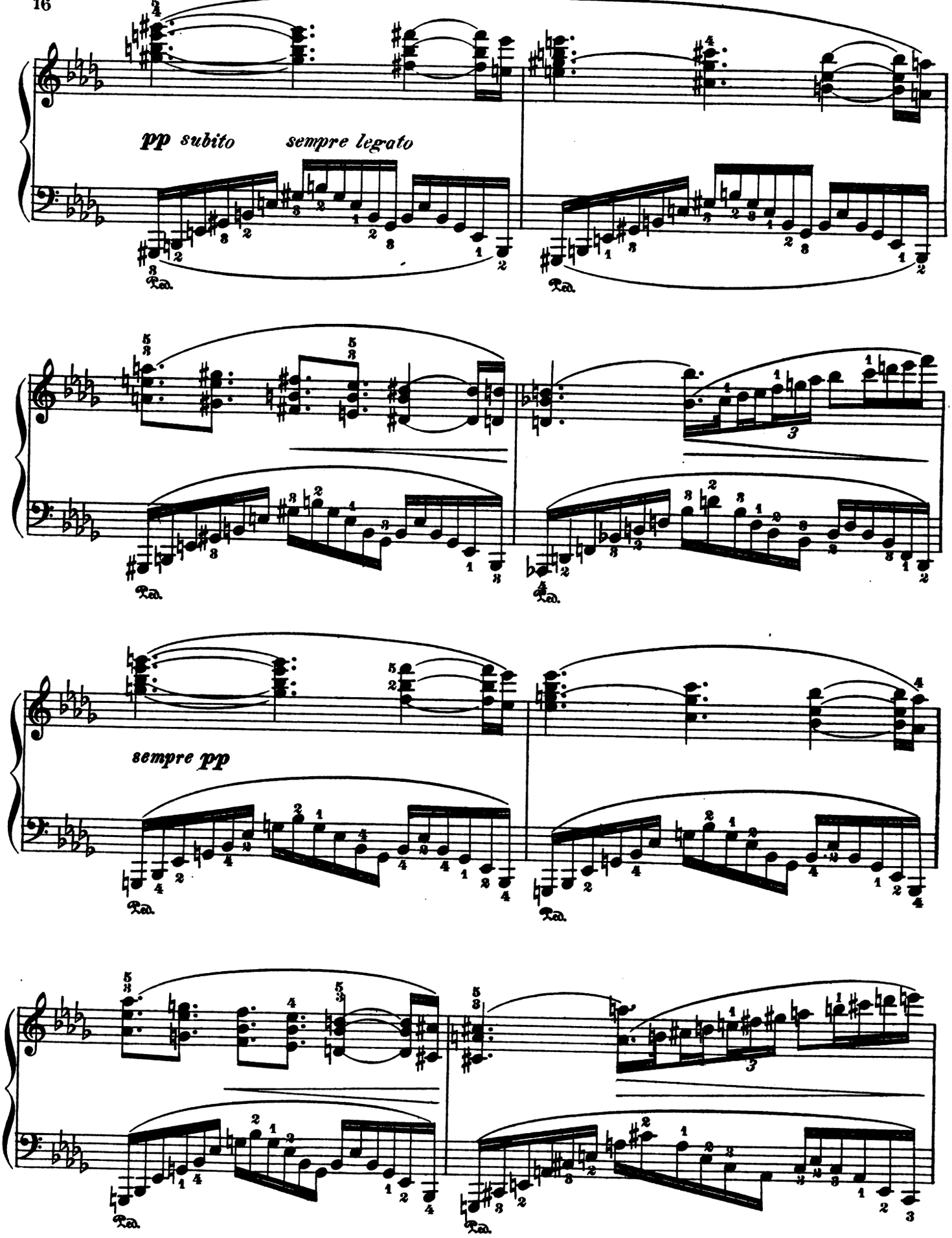
IV.

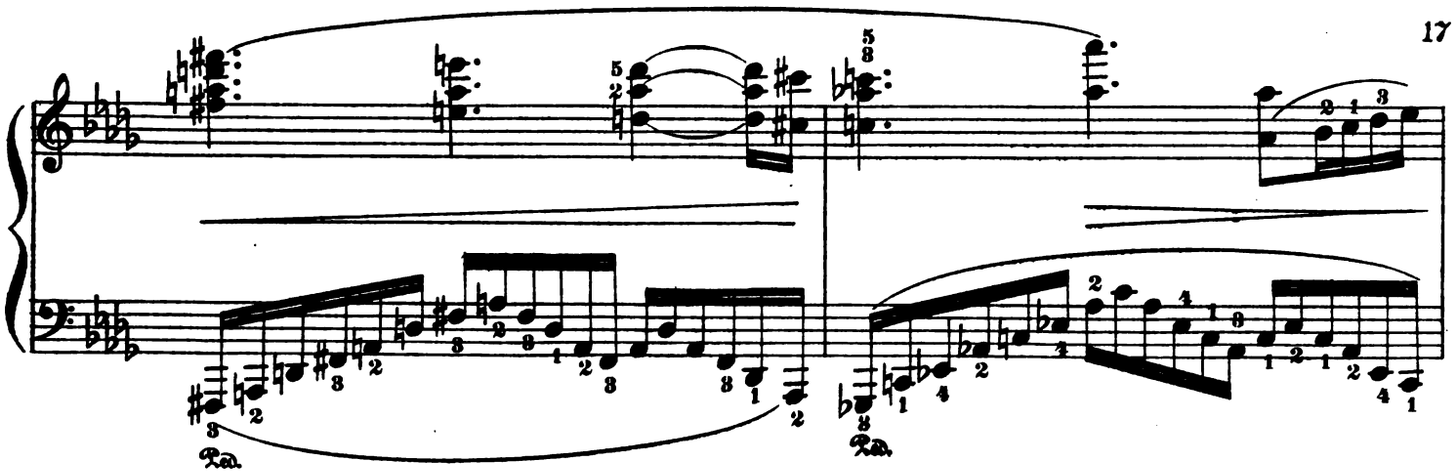
Con fuoco.

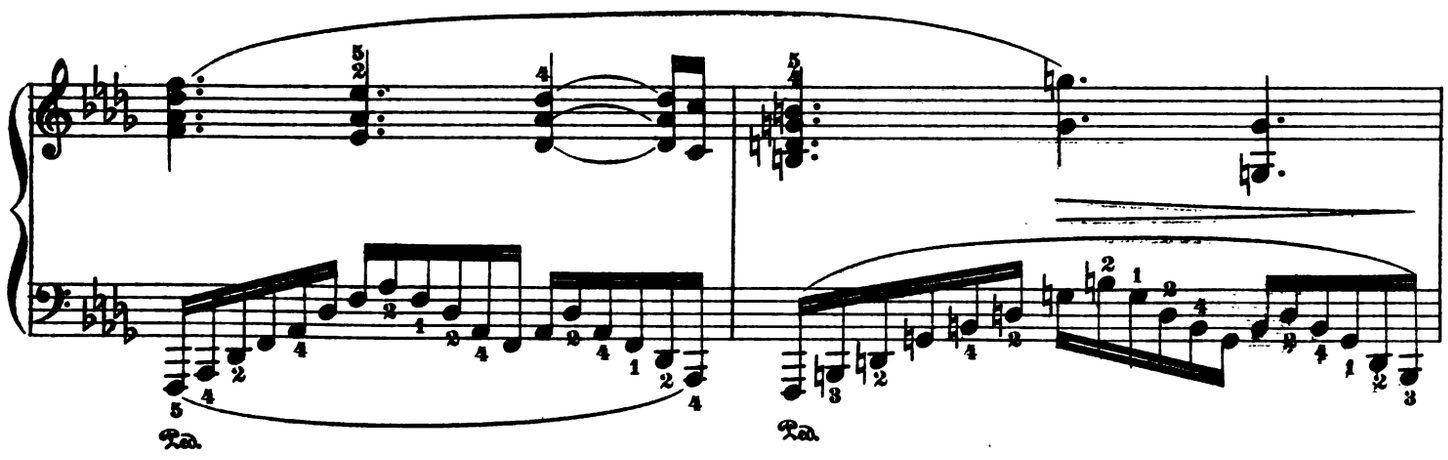
Op. 25, Nº 1.

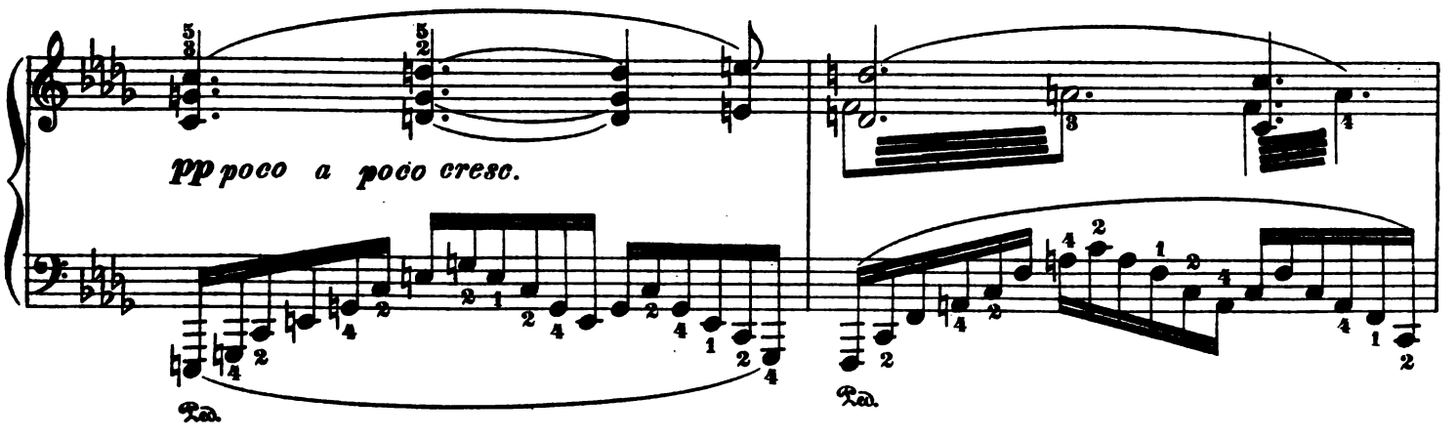


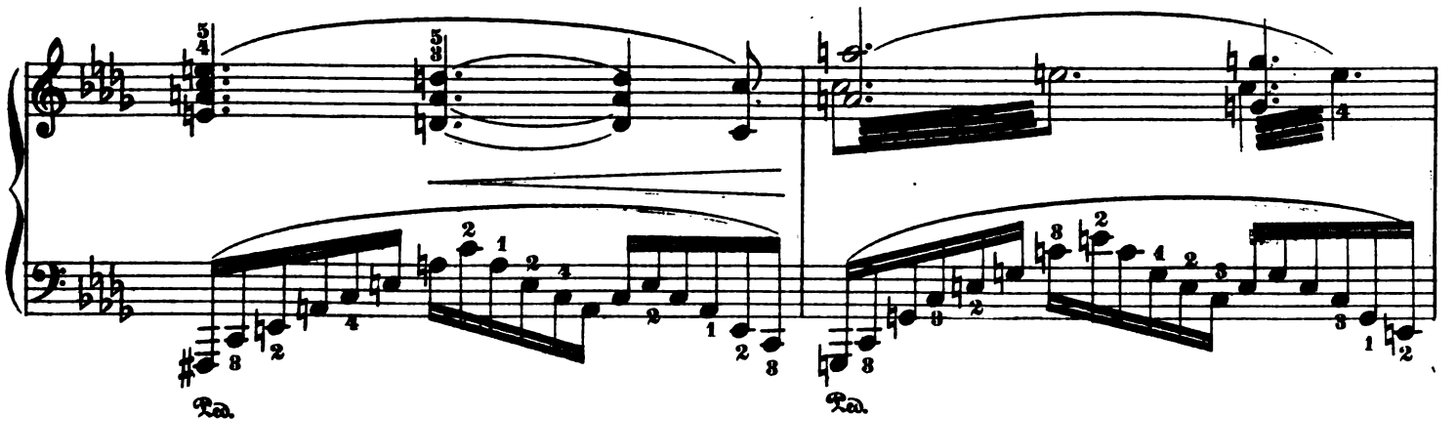

a tempo
fz
Ped.
poco rit.
a tempo
cresc.
mf
Ped.
a tempo
ff
poco rit.
fz
Ped.

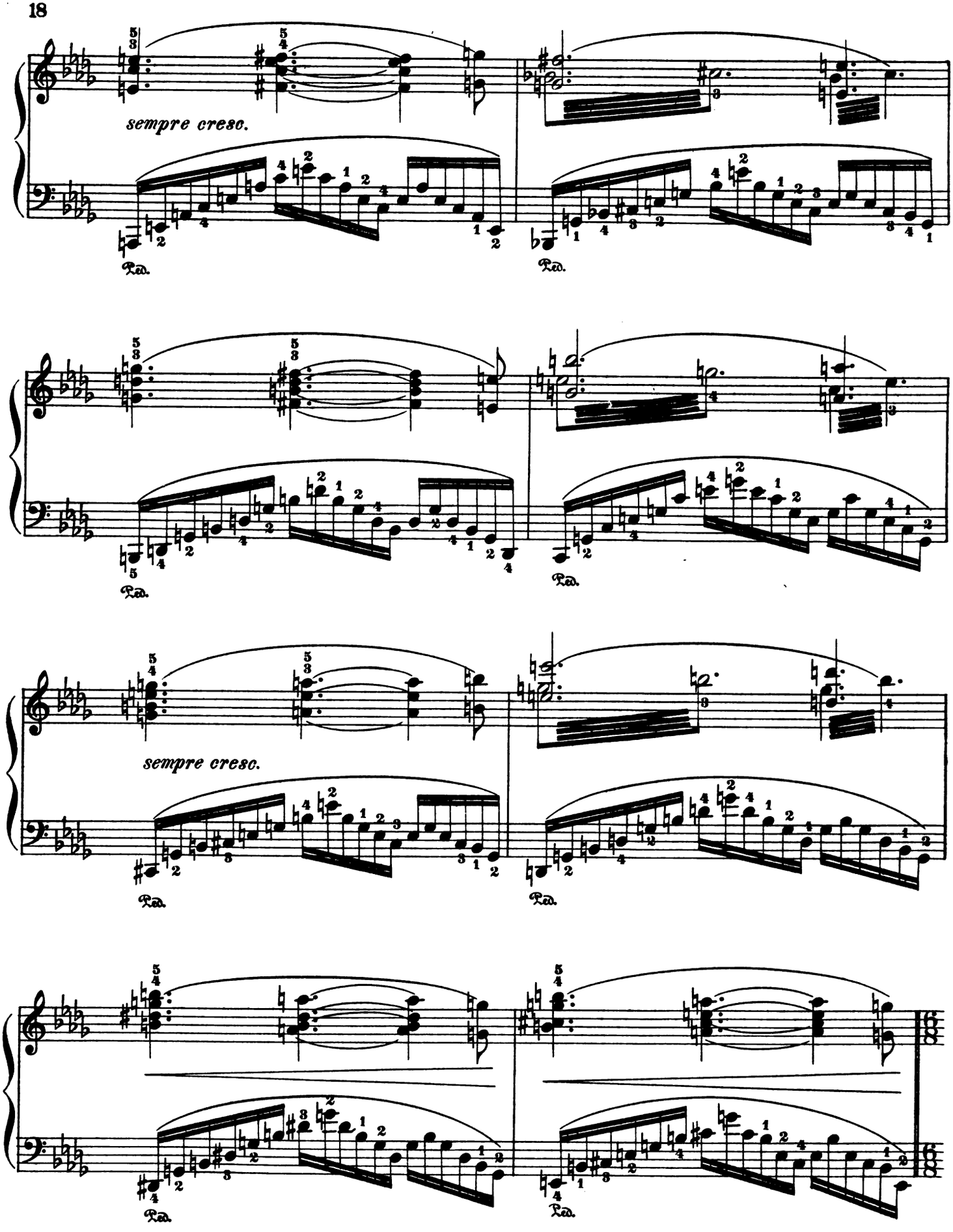

pp subito
sempre legato
Ped.
Ped.
Ped.
Ped.
sempre pp
Ped.
Ped.
Ped.
Ped.


Ped.
Ped.

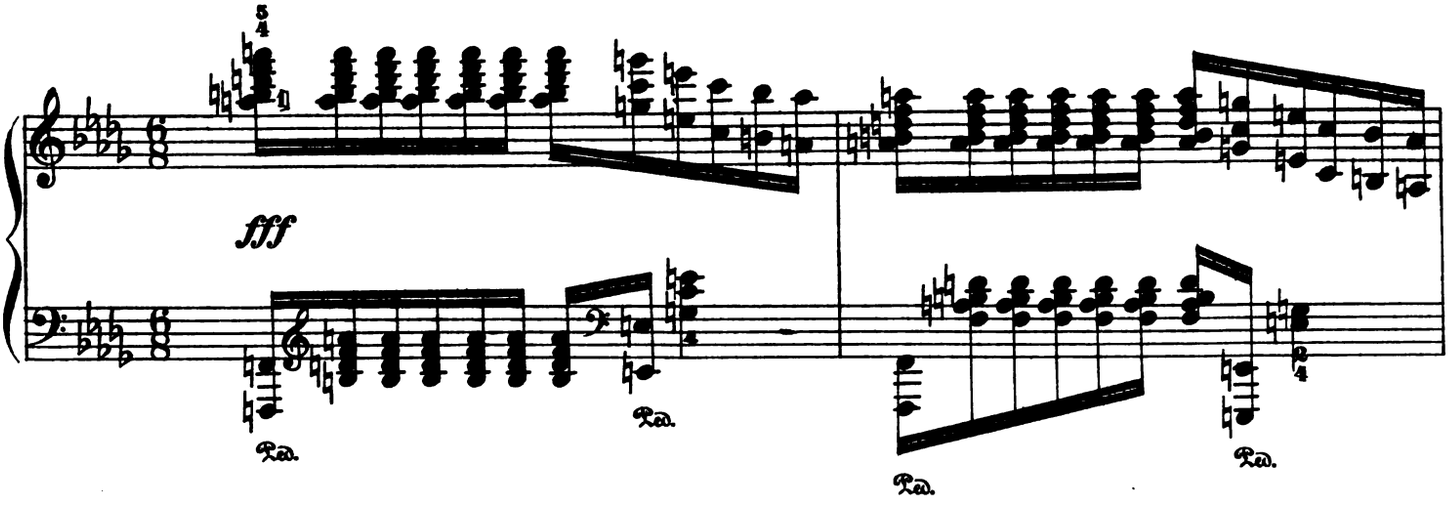

Ped.
Ped.

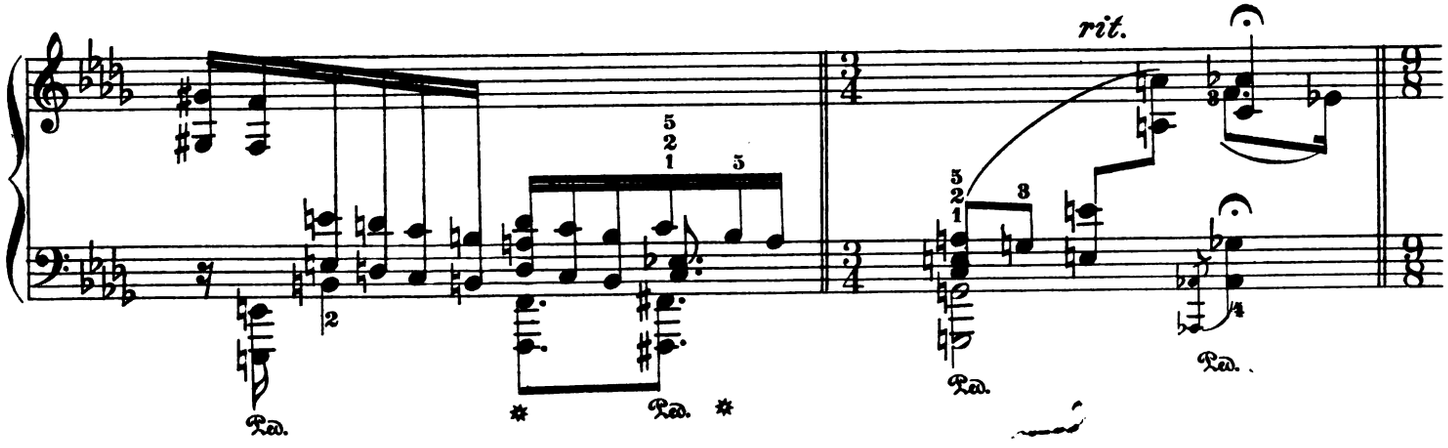

pp poco a poco cresc.
Ped.
Ped.


Ped.
Ped.

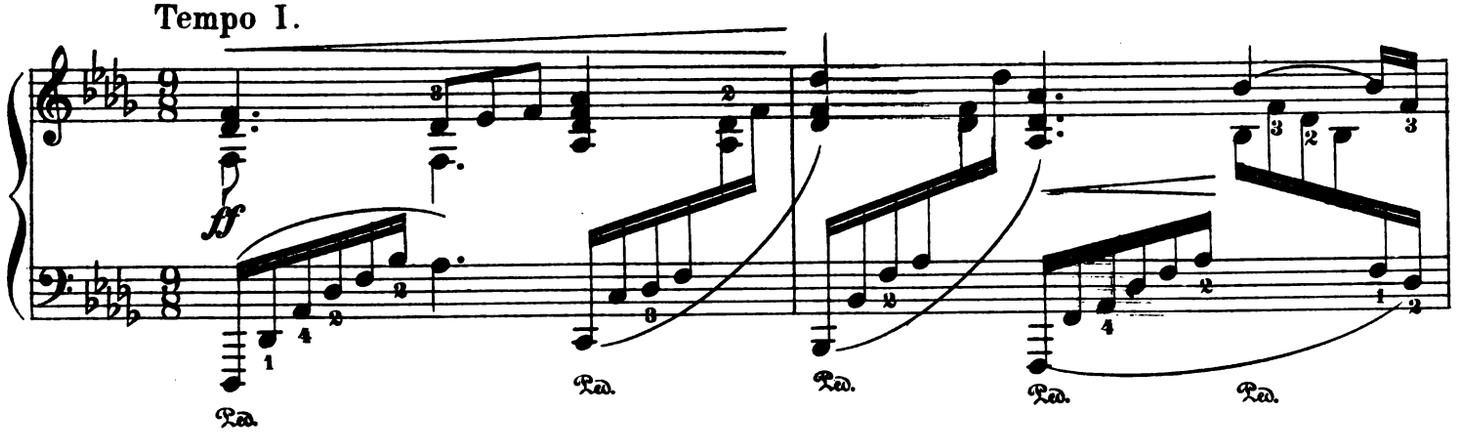

sempre cresc.
Ped.
Ped.
sempre cresc.
Ped.
Ped.
Ped.
Ped.

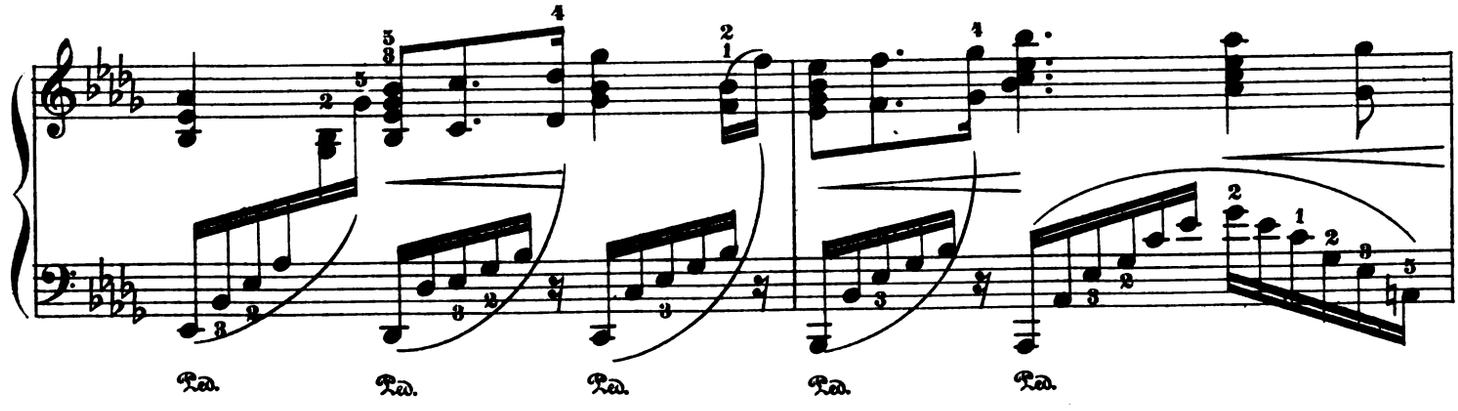
Largamente.

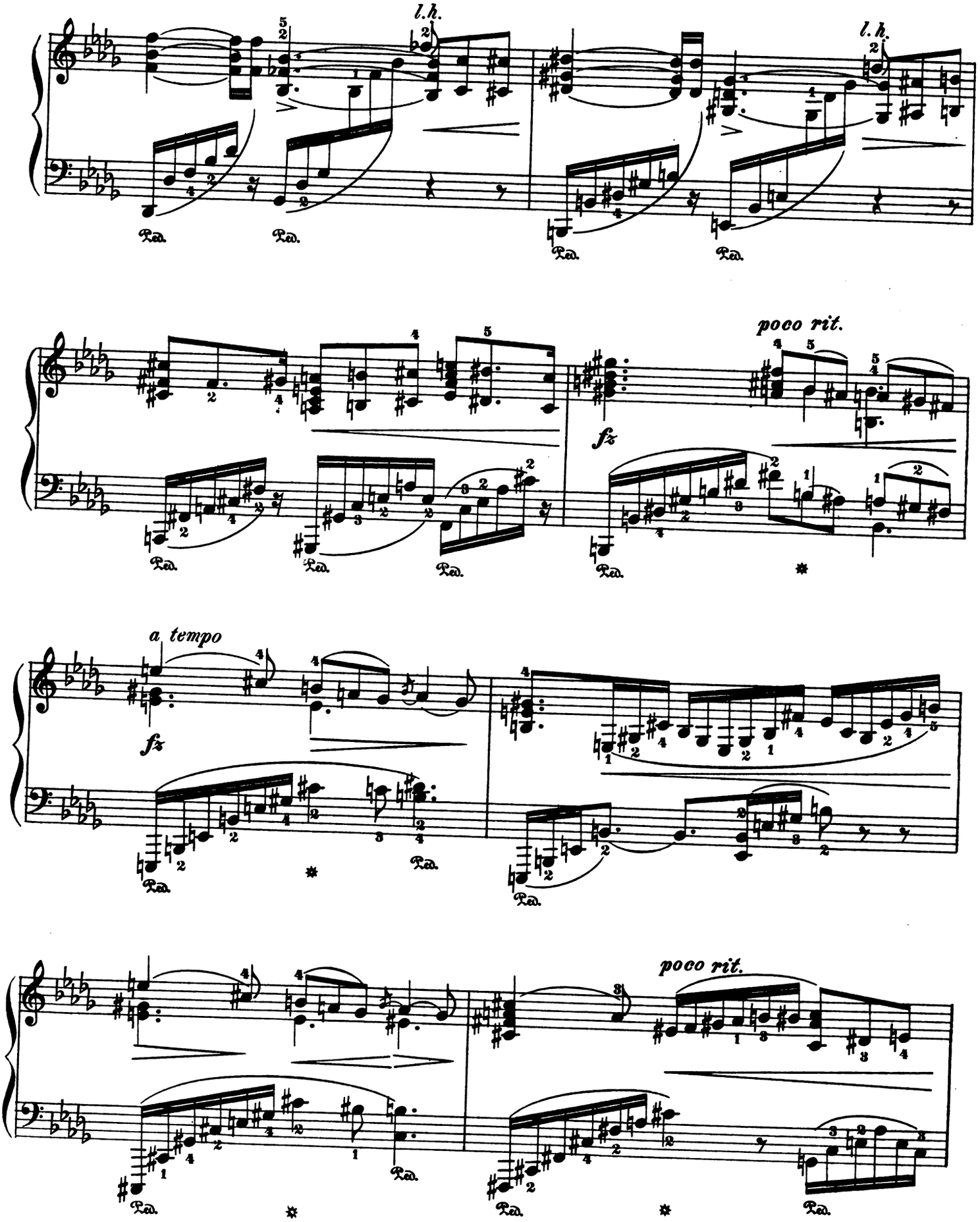


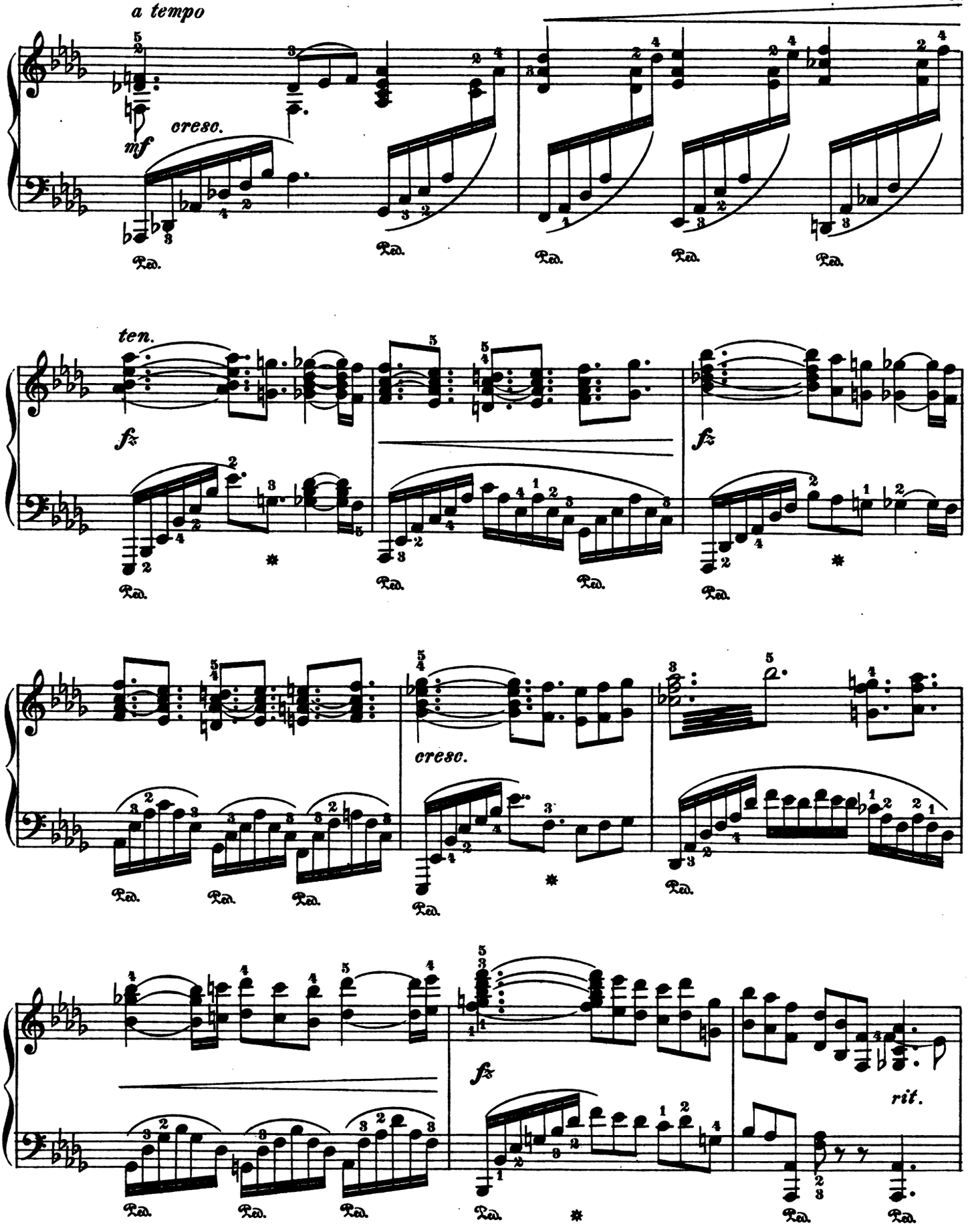


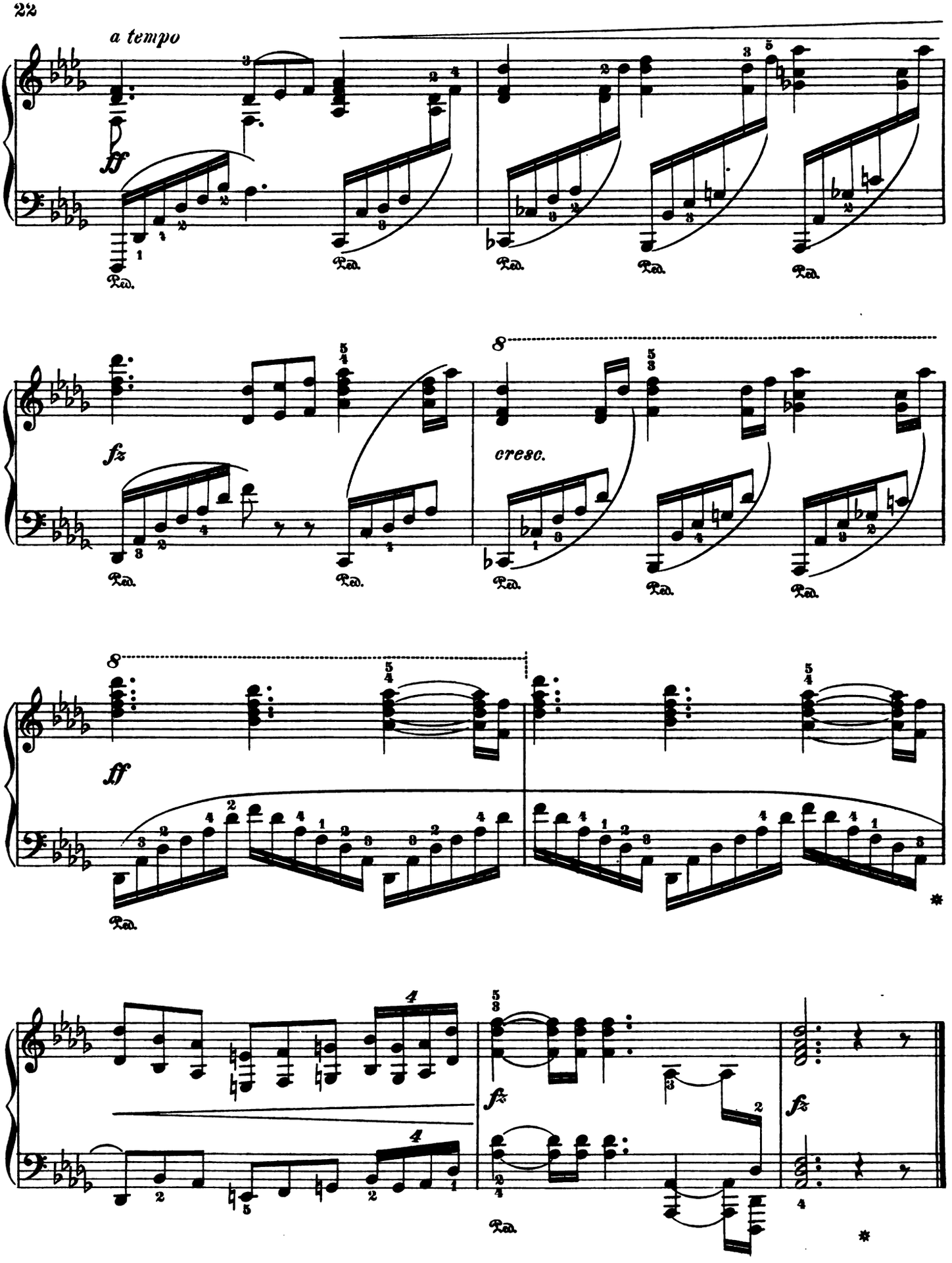
Tempo I.






l.h.
l.h.
poco rit.
fz
a tempo
fz
poco rit.

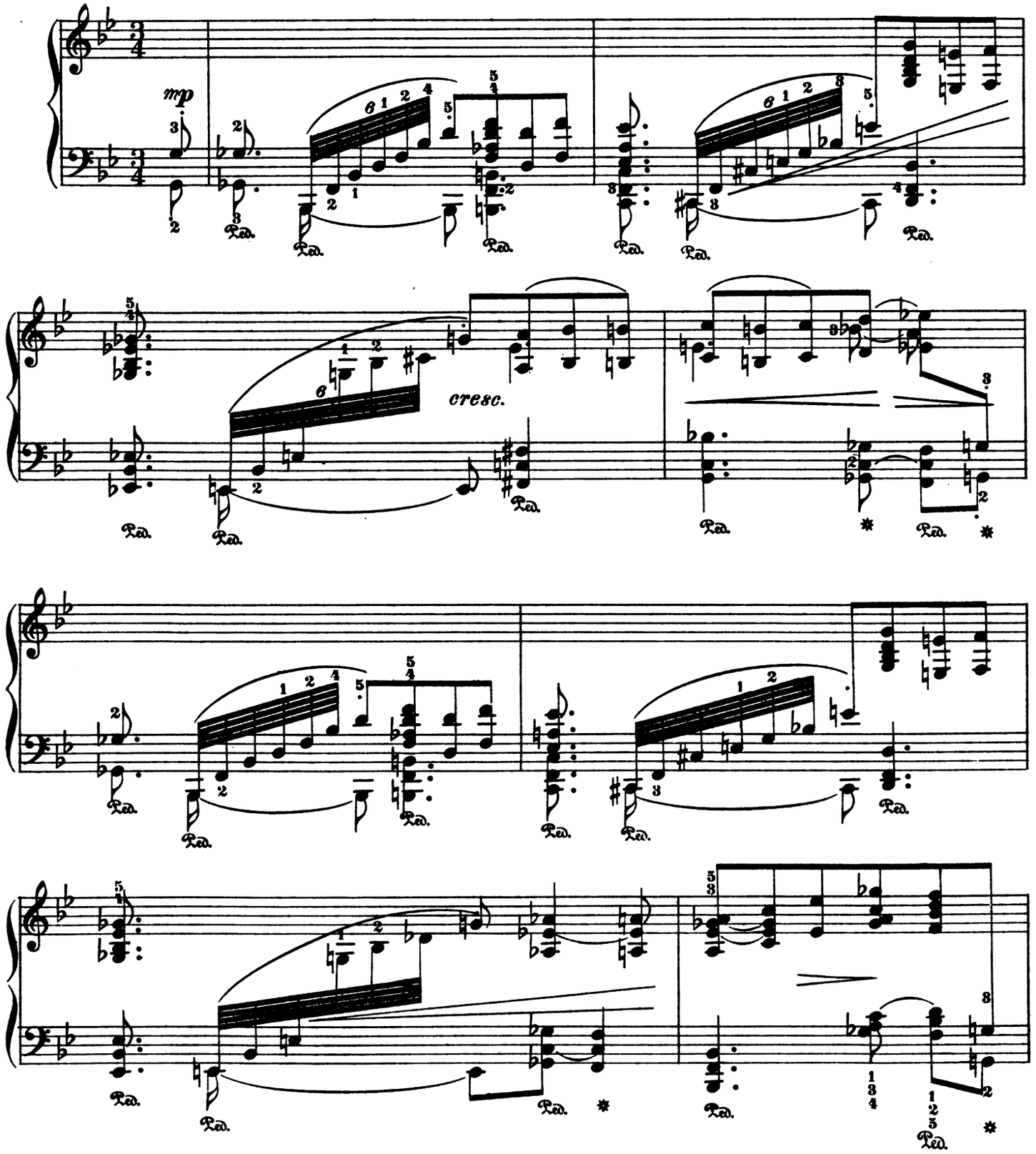

a tempo
cresc.
mf
ten.
fz
fz
cresc.
fz
rit.
Ped.

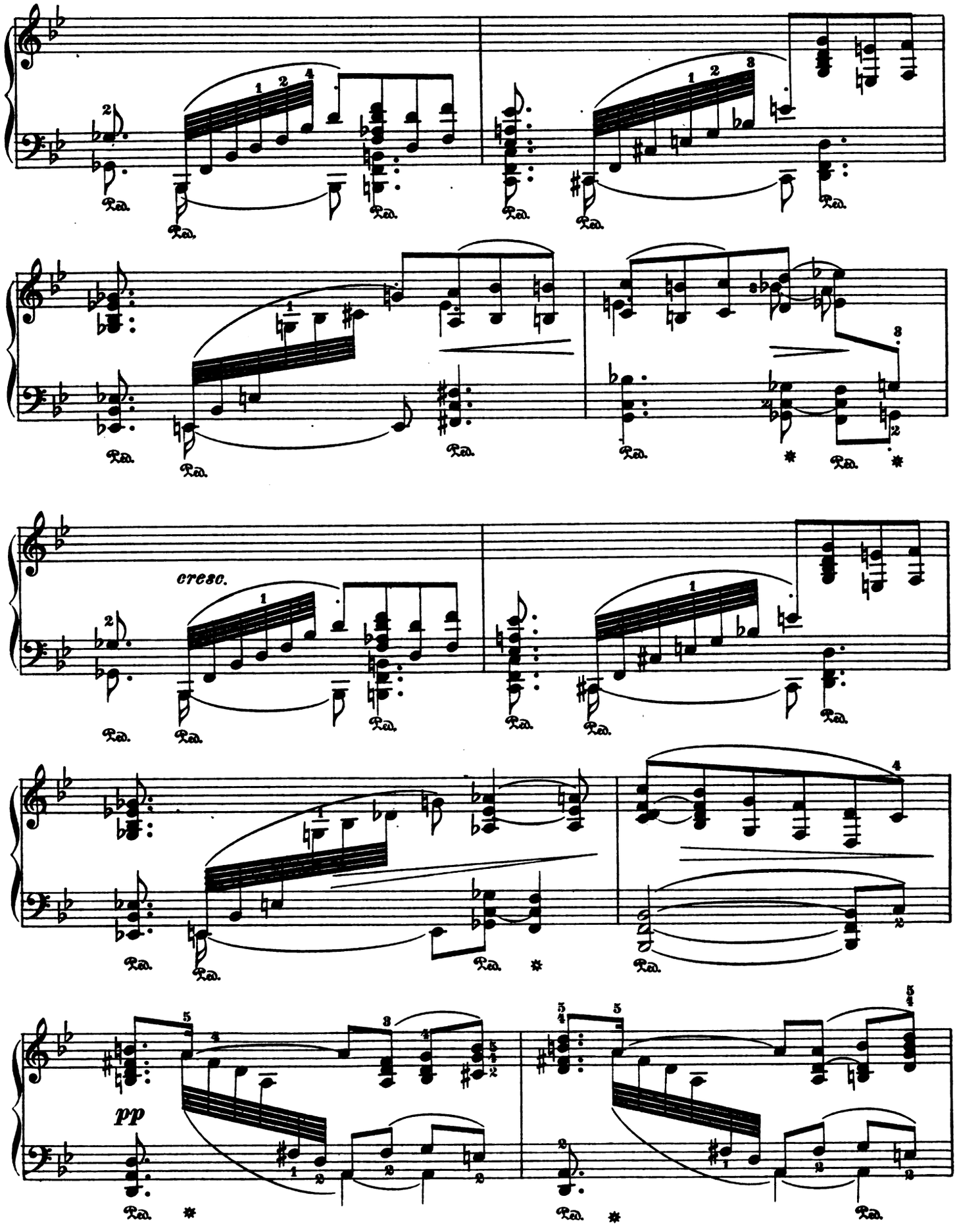

a tempo
ff
Ped.
fz
cresc.
8
ff
fz

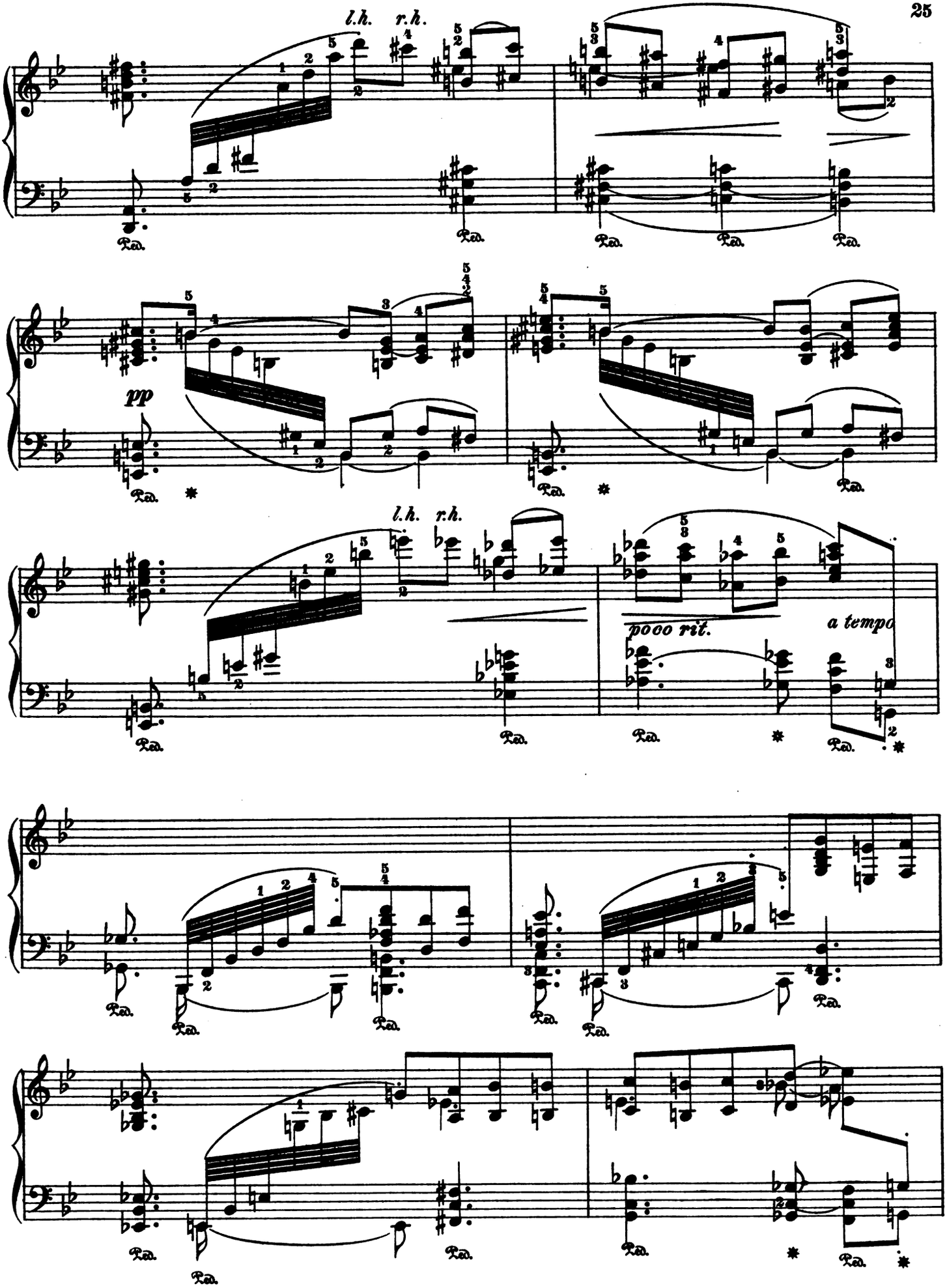
V.

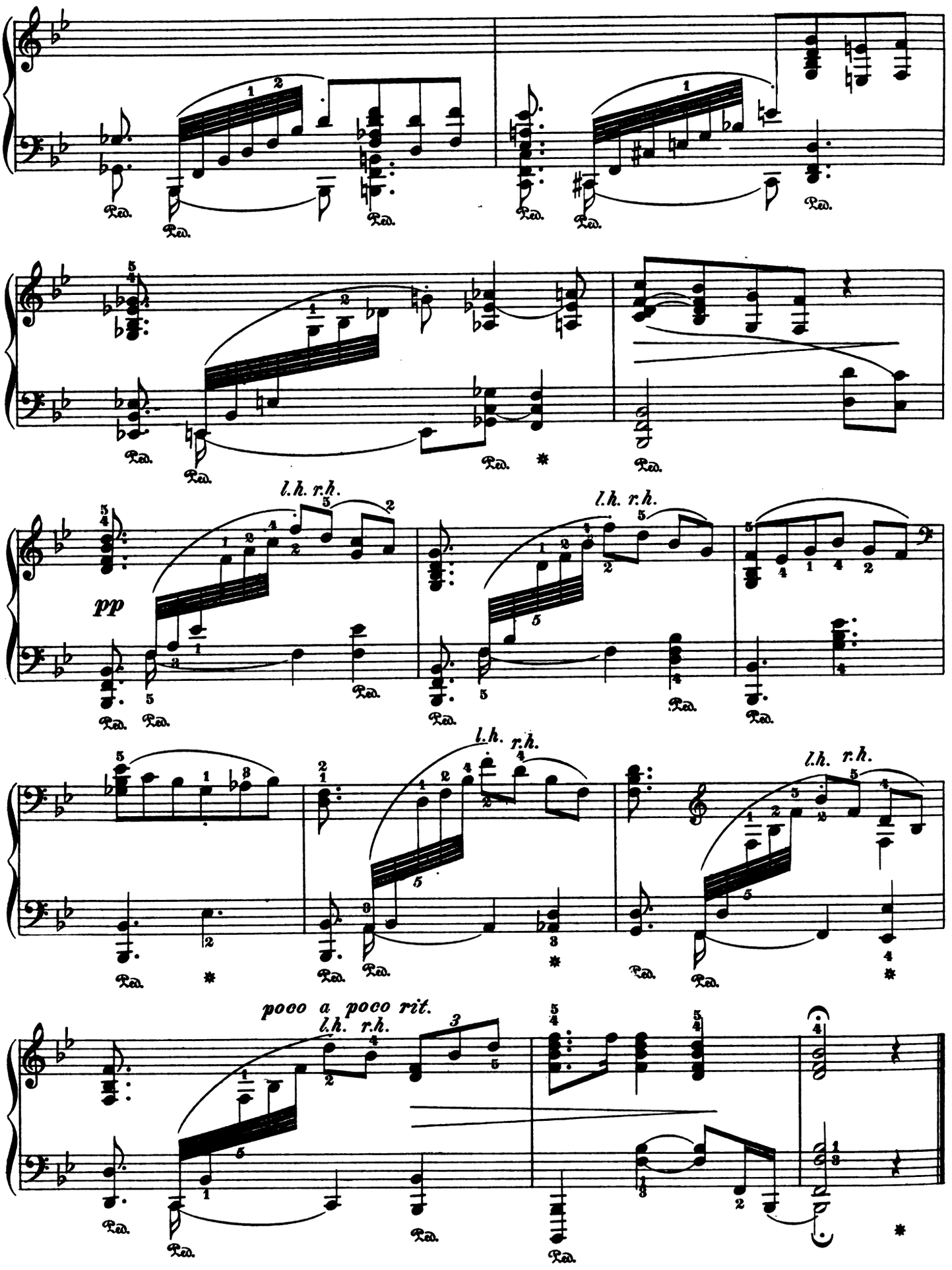
Allegretto.

Op. 25, Nº 2.



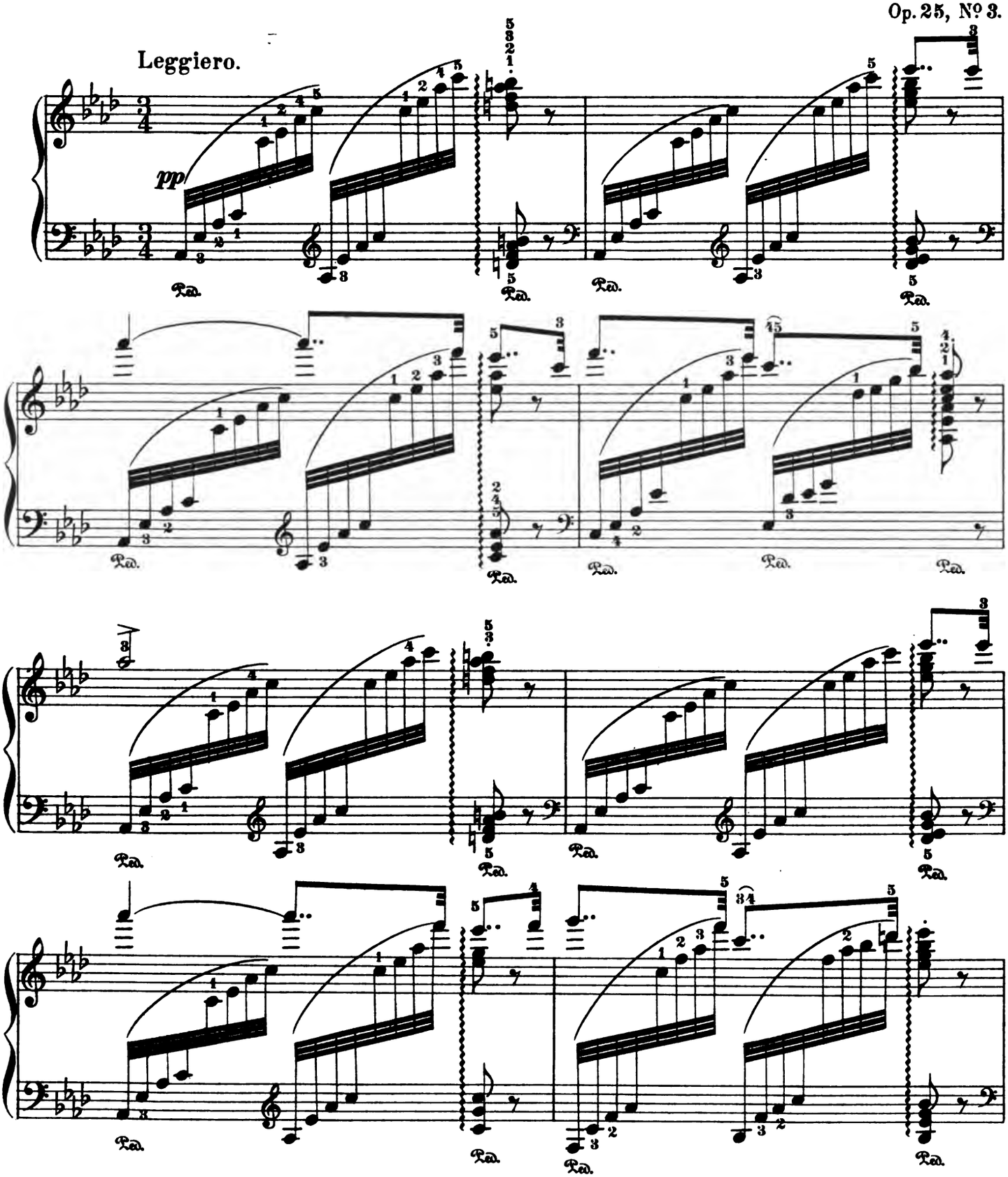

cresc.
pp

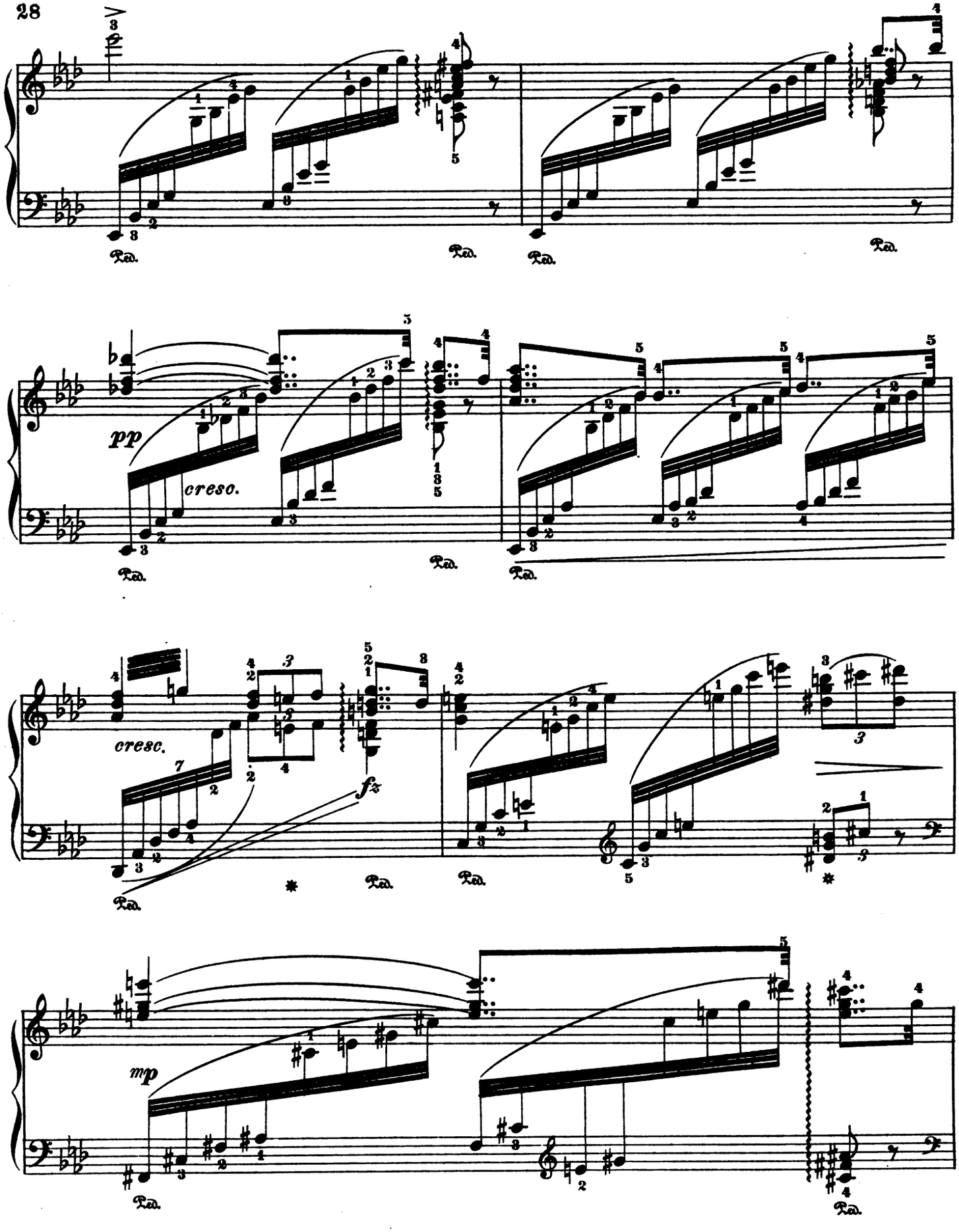

l.h. r.h.
pp
l.h. r.h.
poco rit.
a tempo

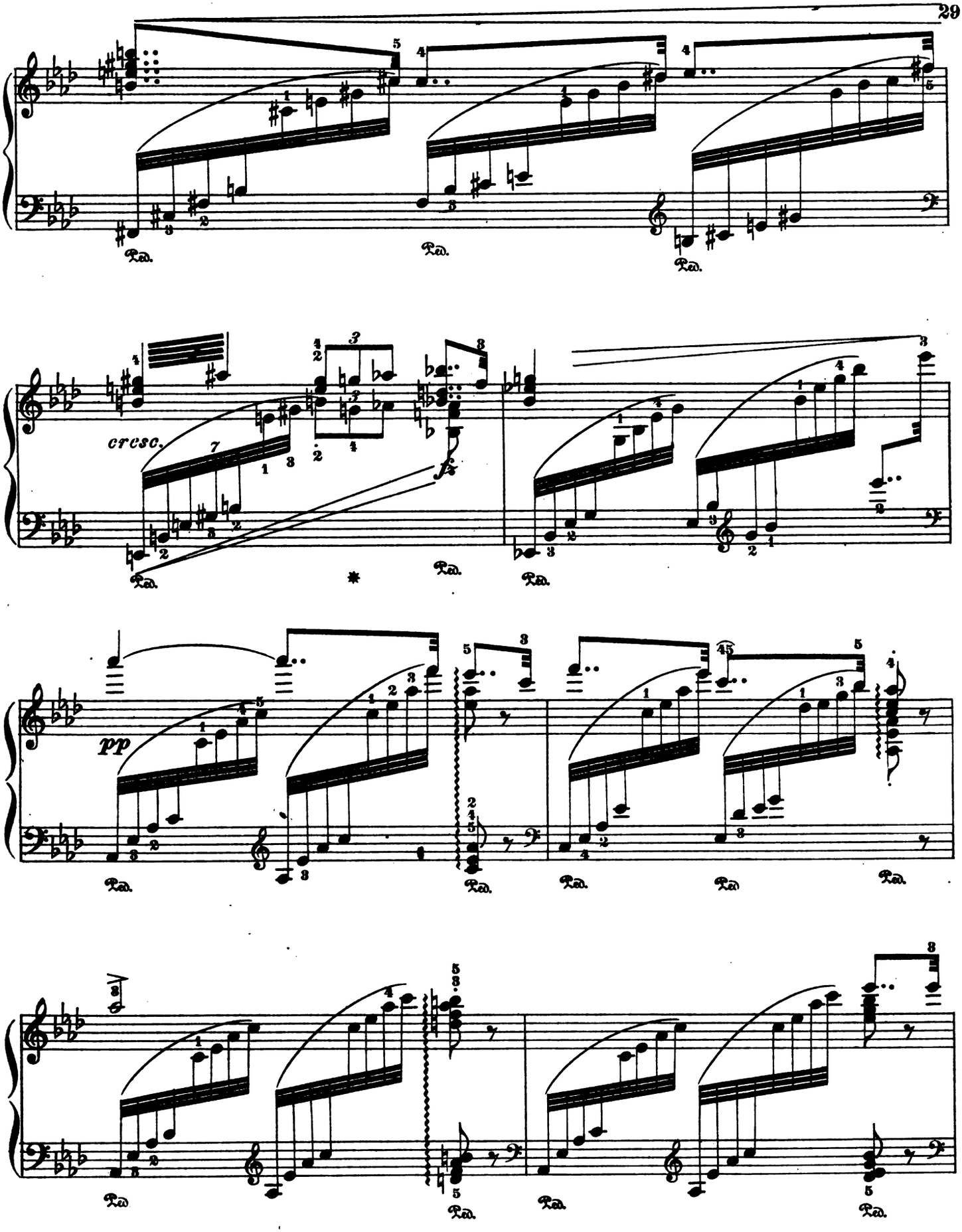

l.h. r.h.
pp
l.h. r.h.
l.h. r.h.
l.h. r.h.
poco a poco rit.
l.h. r.h.

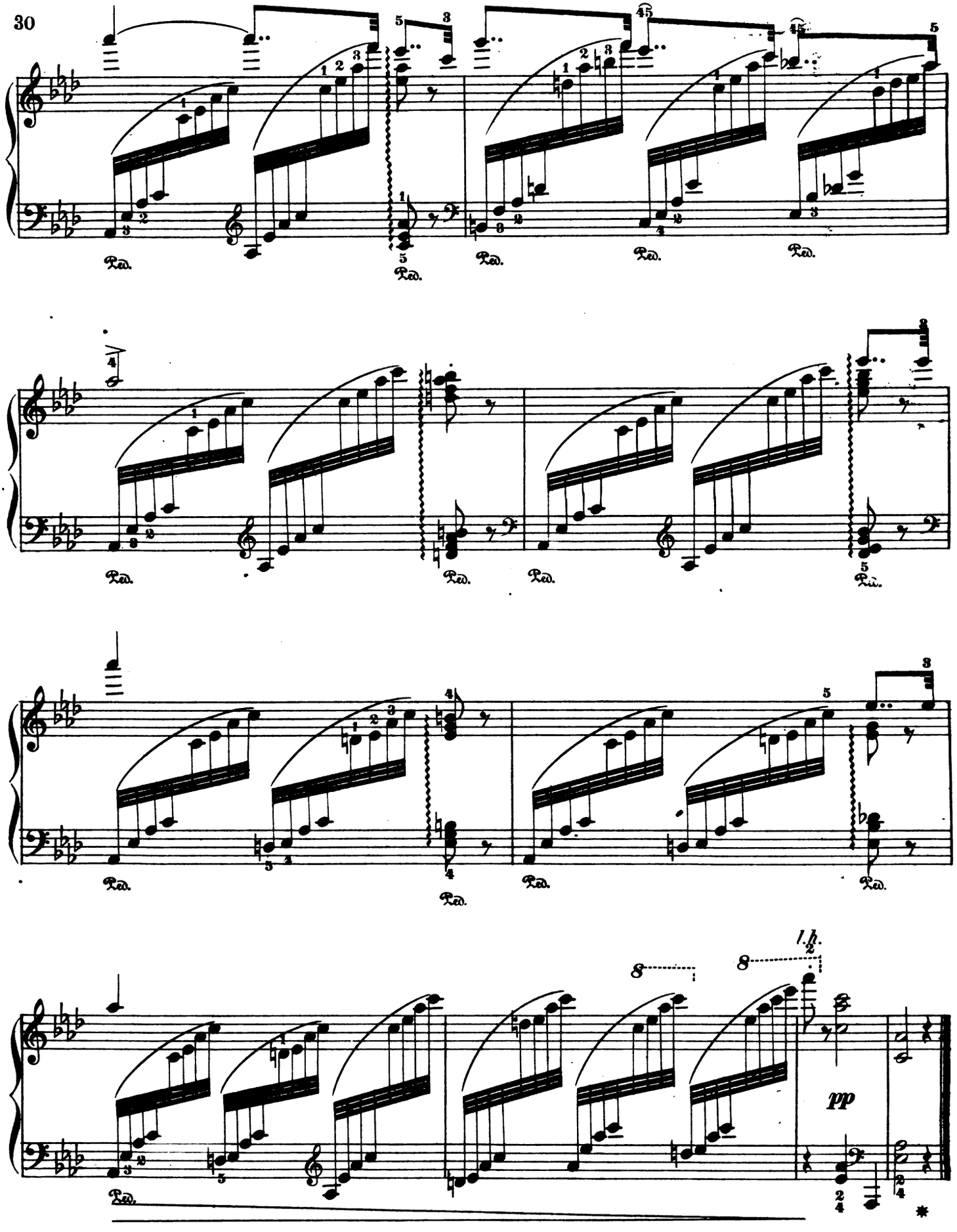
VI.

Op. 25, Nº 3.



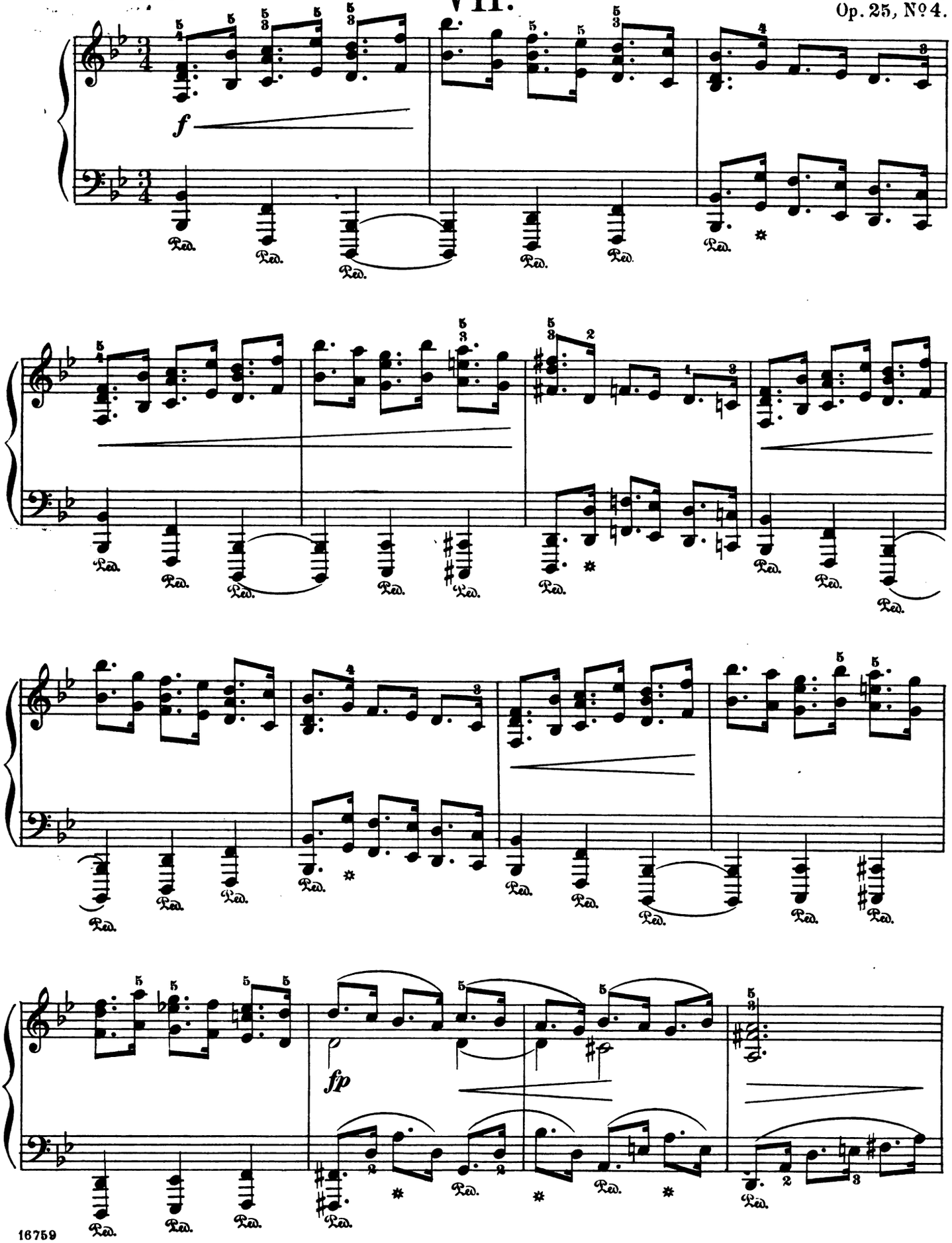

pp
cresc.
cresc.
fz
mp
Ped.

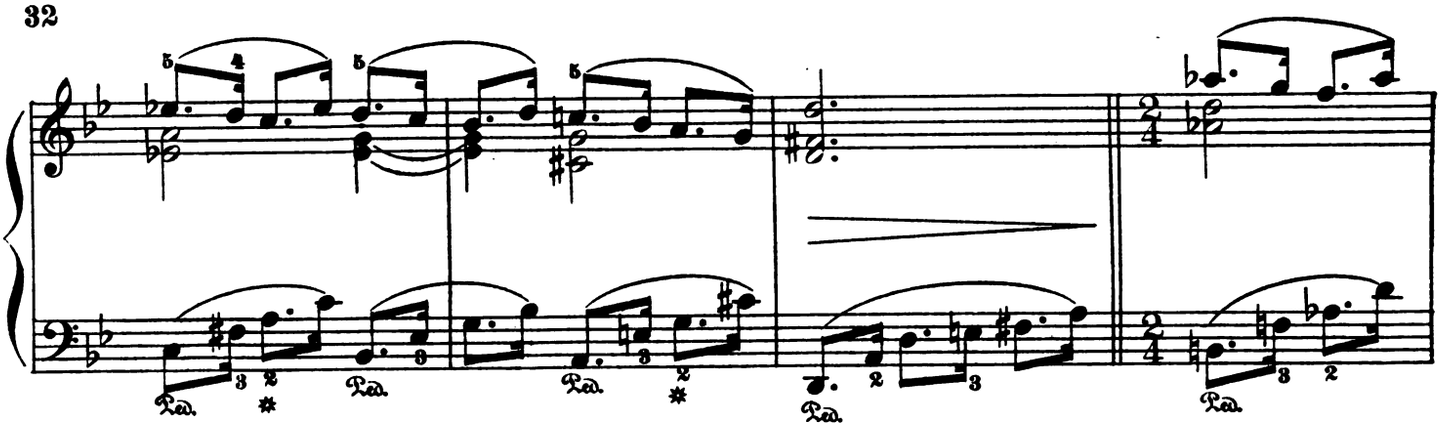

cresc.
fz
pp
Ped.
*

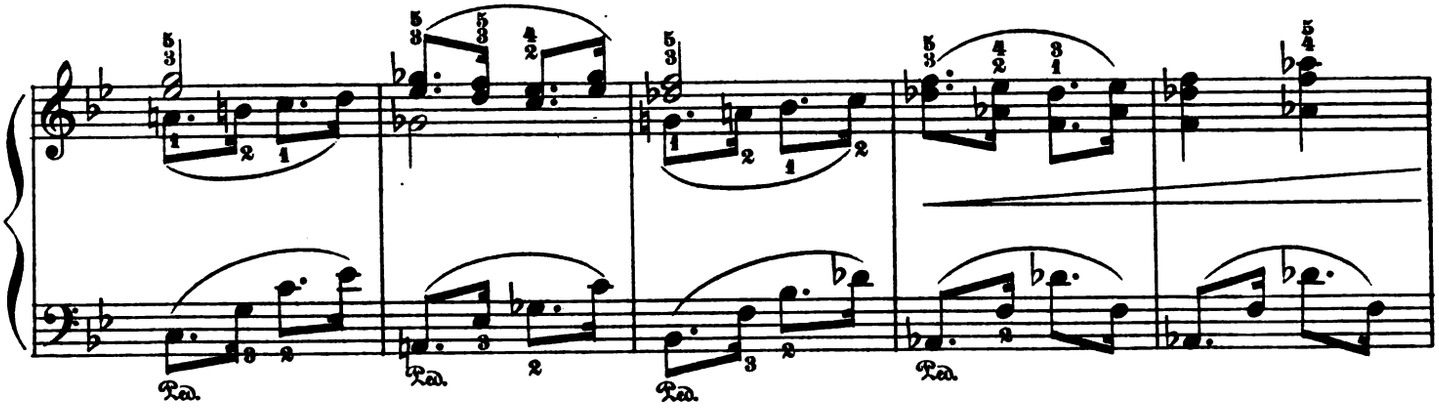

Ped.
l.h.
pp

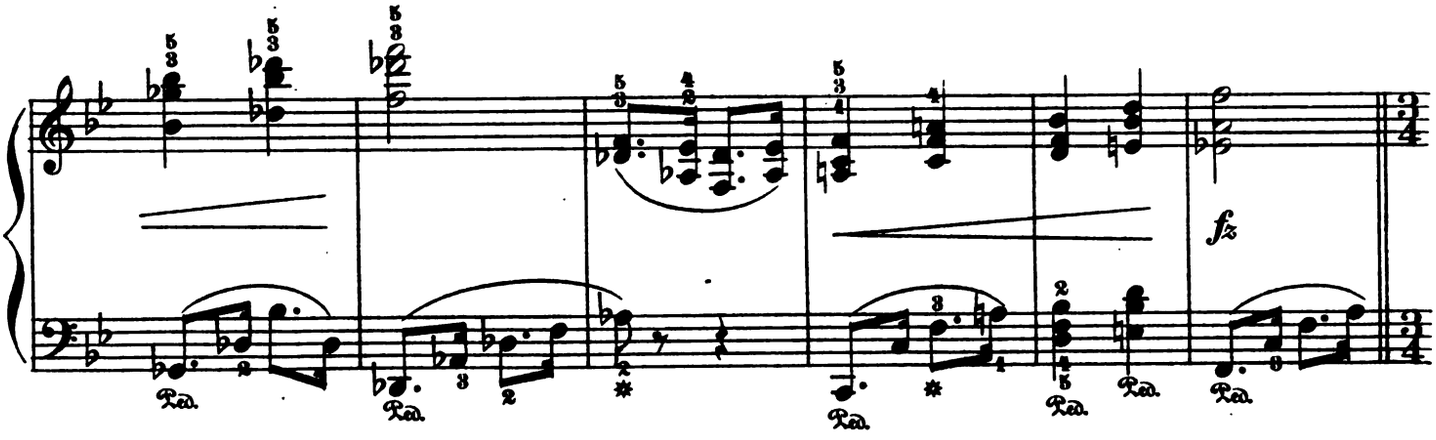
Marcato.

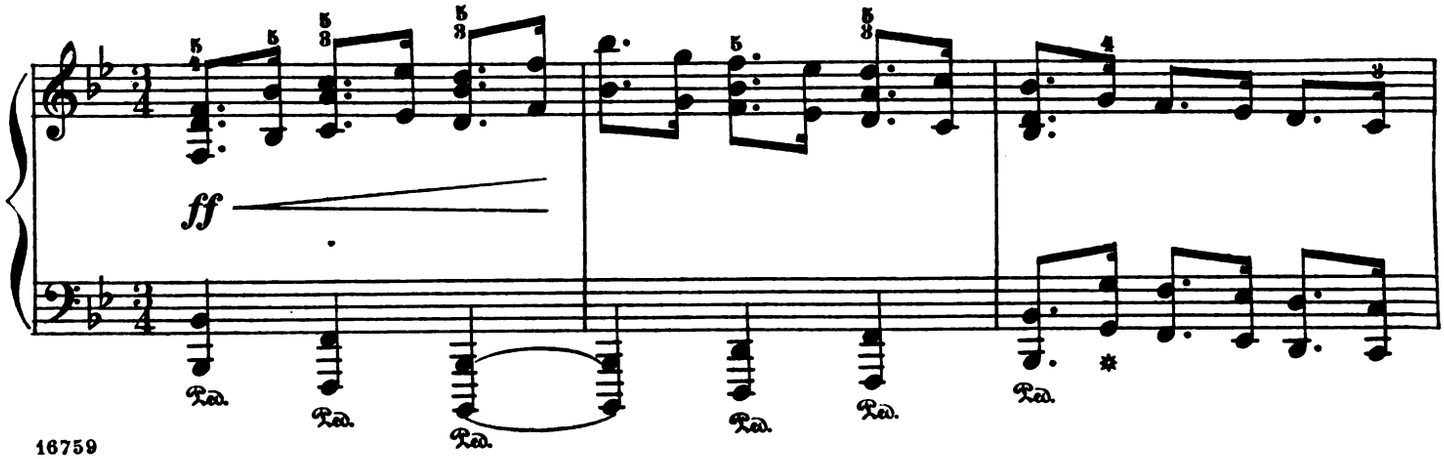
VII.

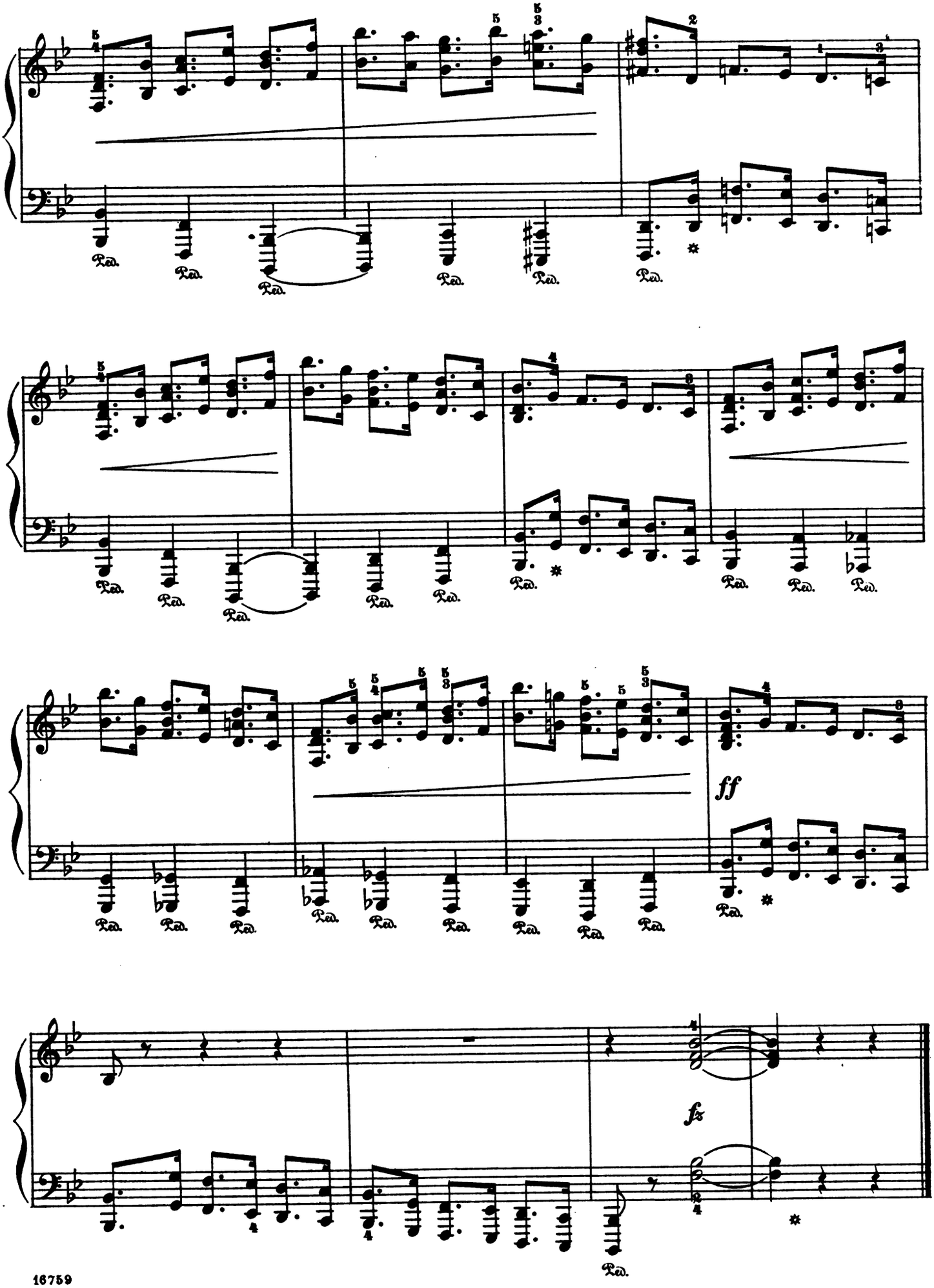






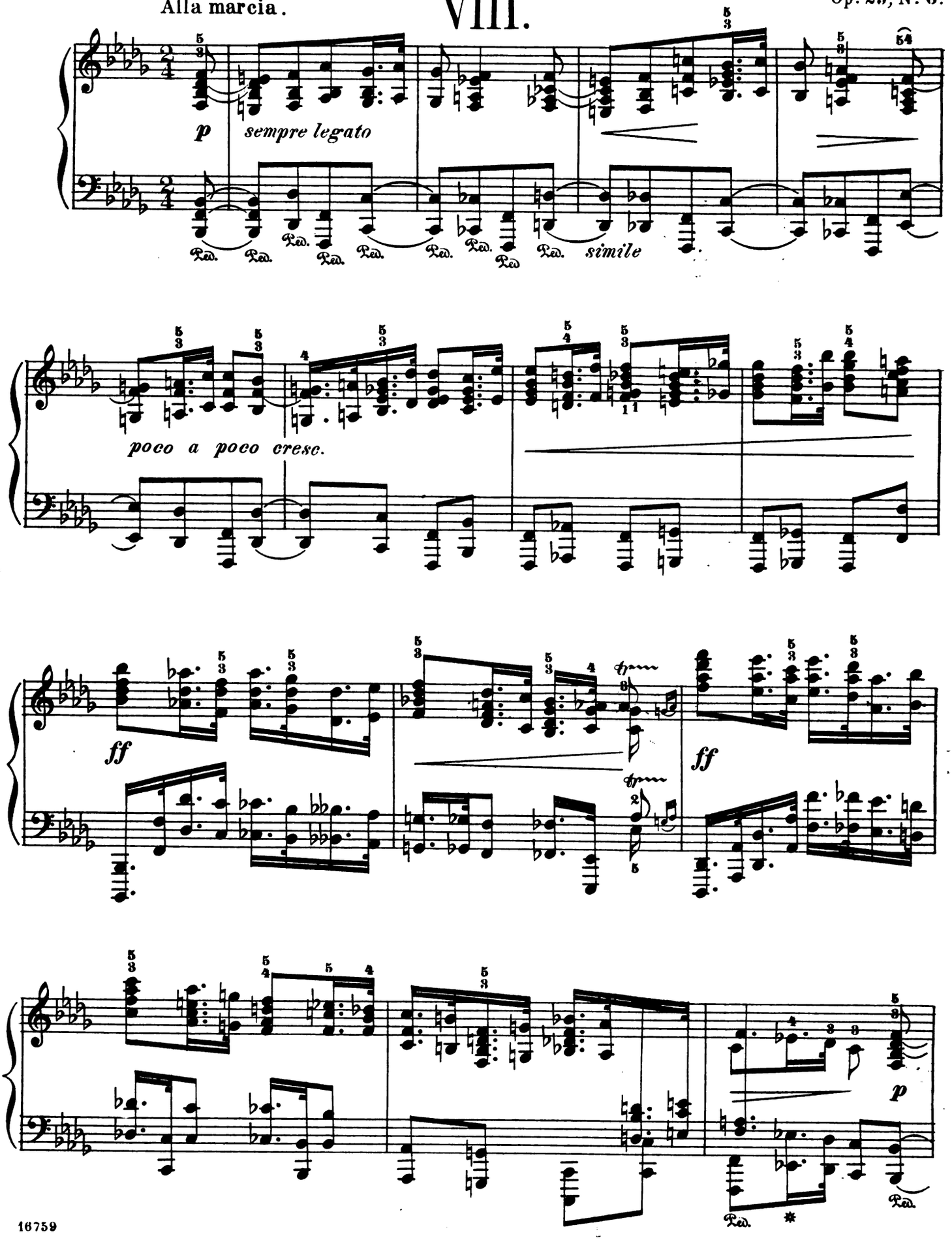

fz

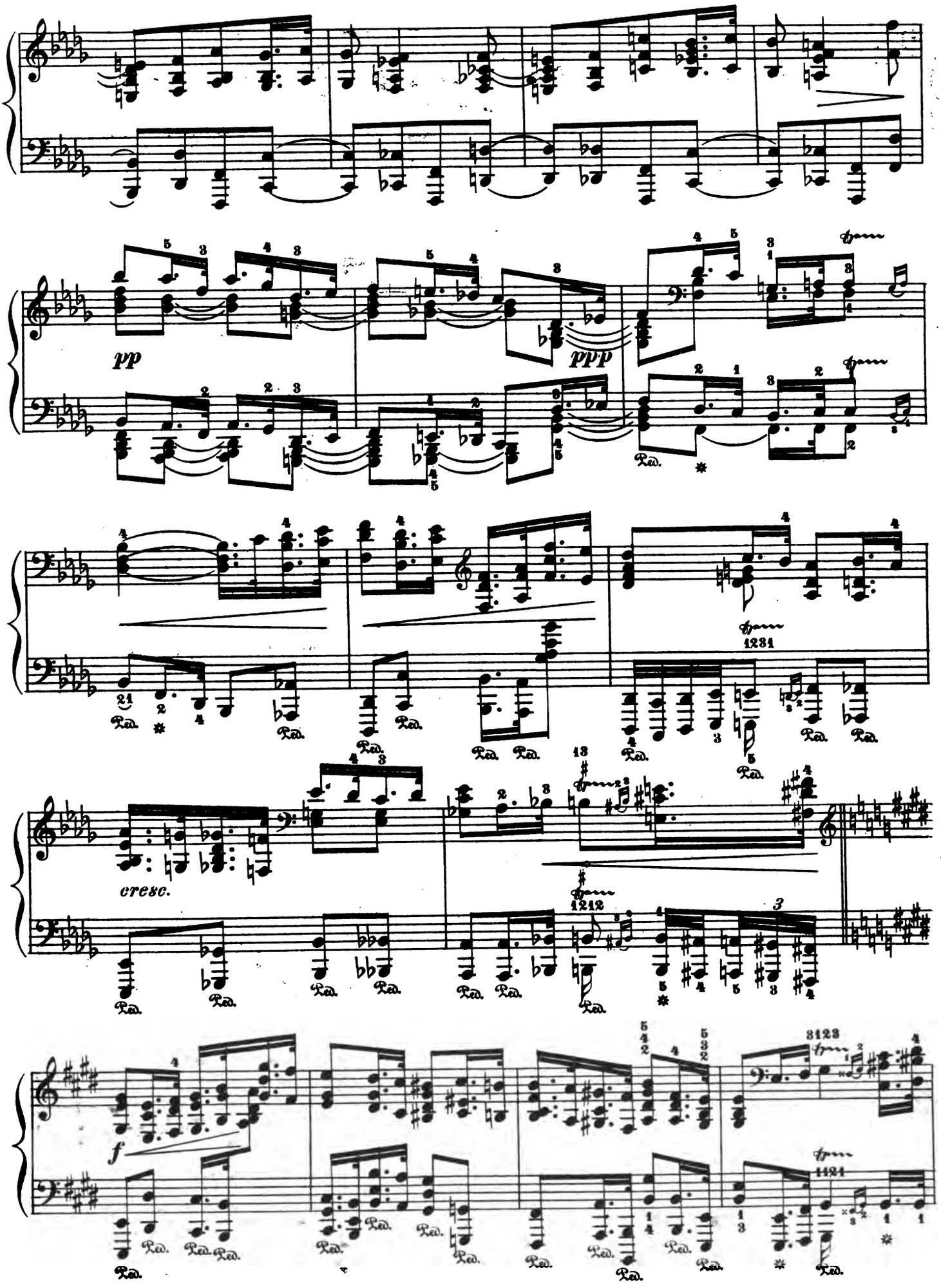

ff

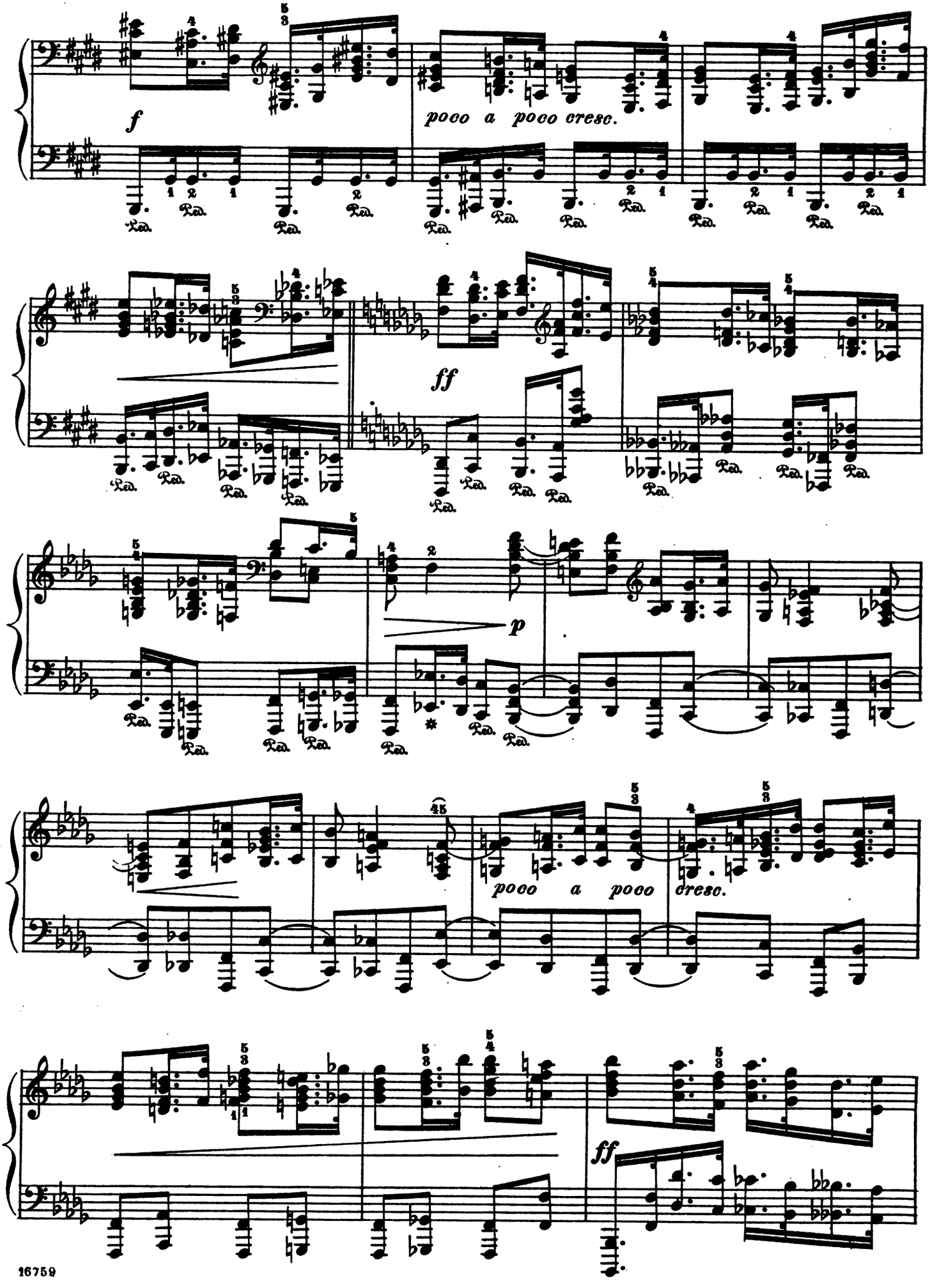

ff
fz

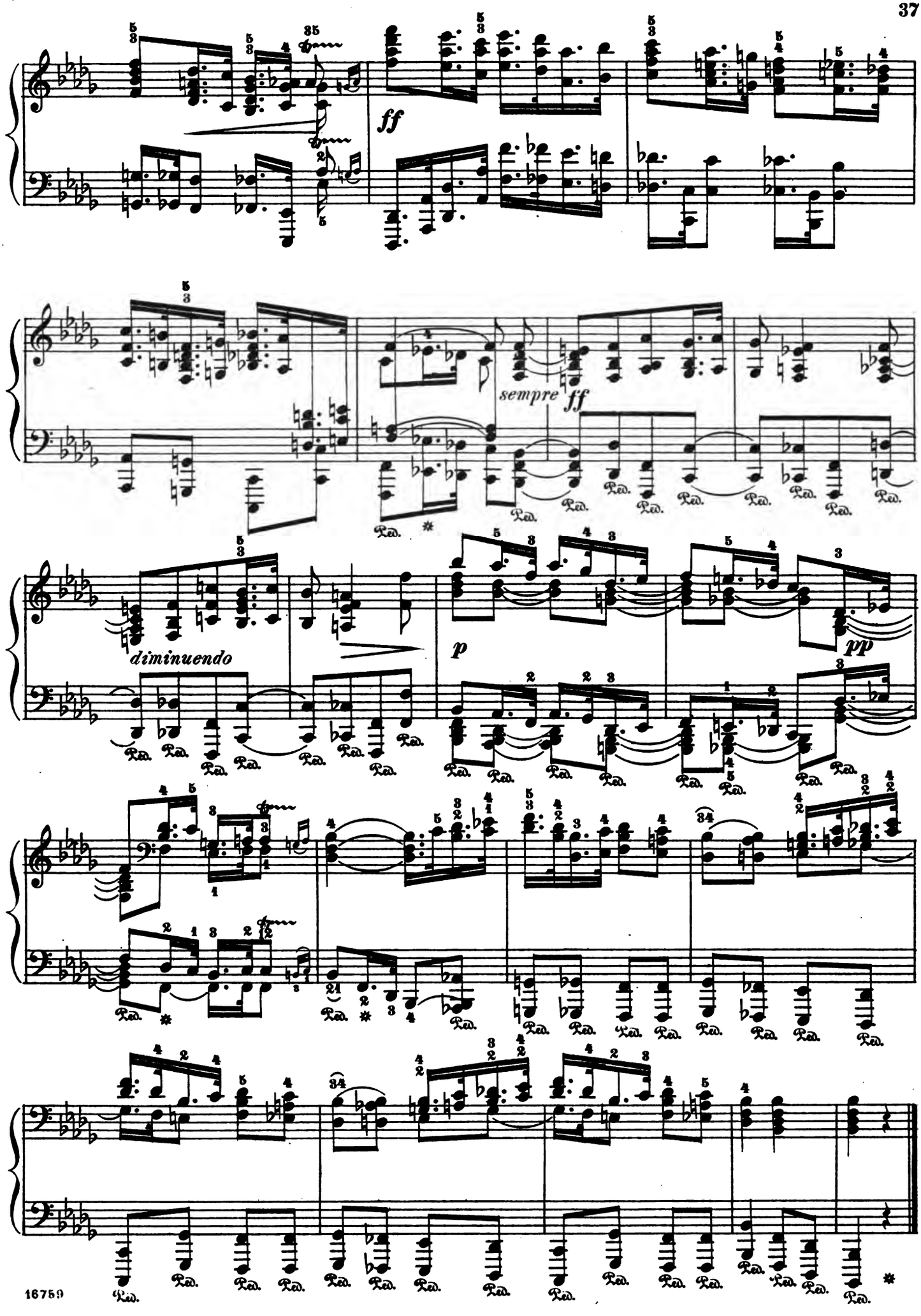
Alla marcia.

VIII.




pp
ppp
cresc.
f
Ped.

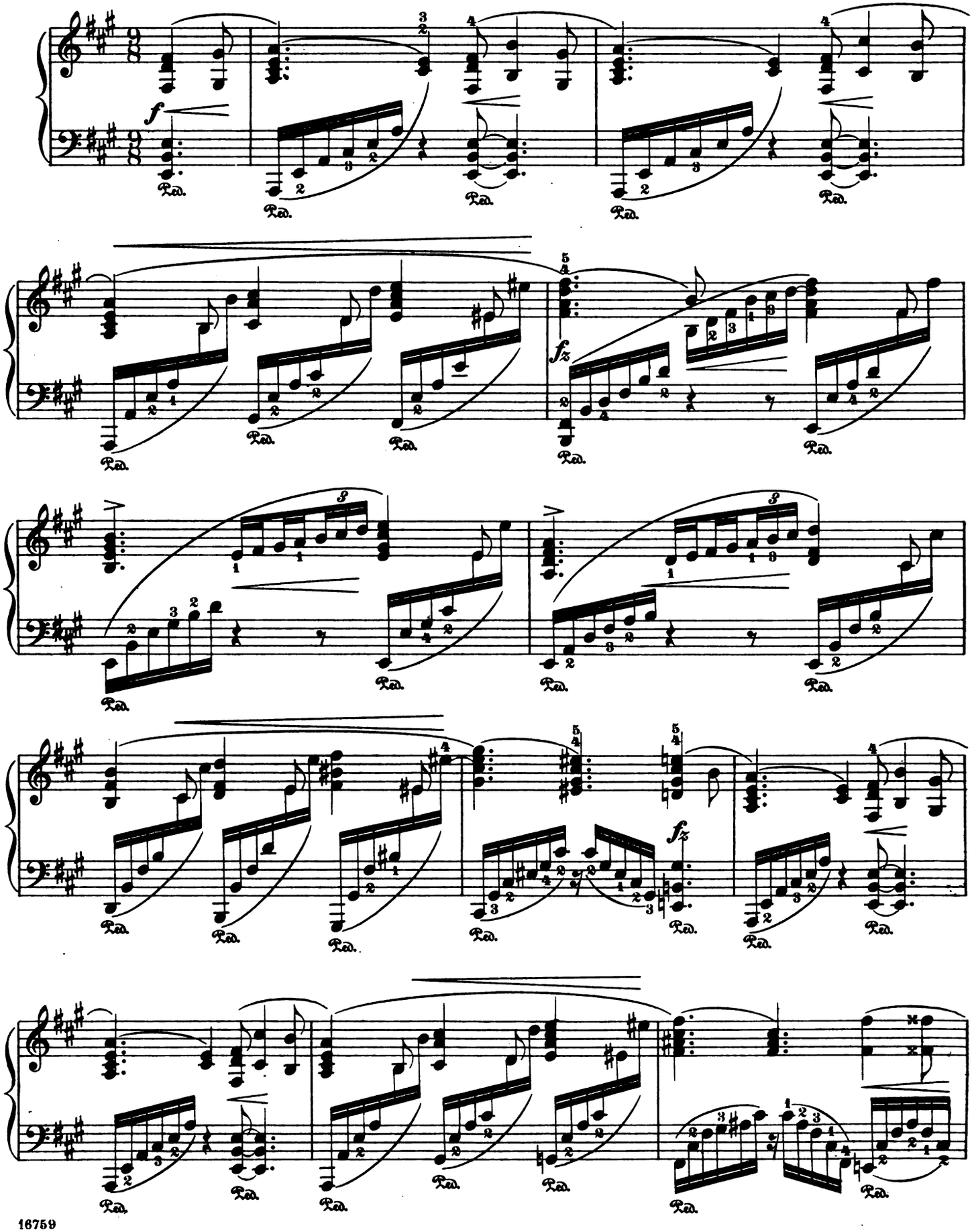

f
poco a poco cresc.
ff
p
poco a poco cresc.
ff

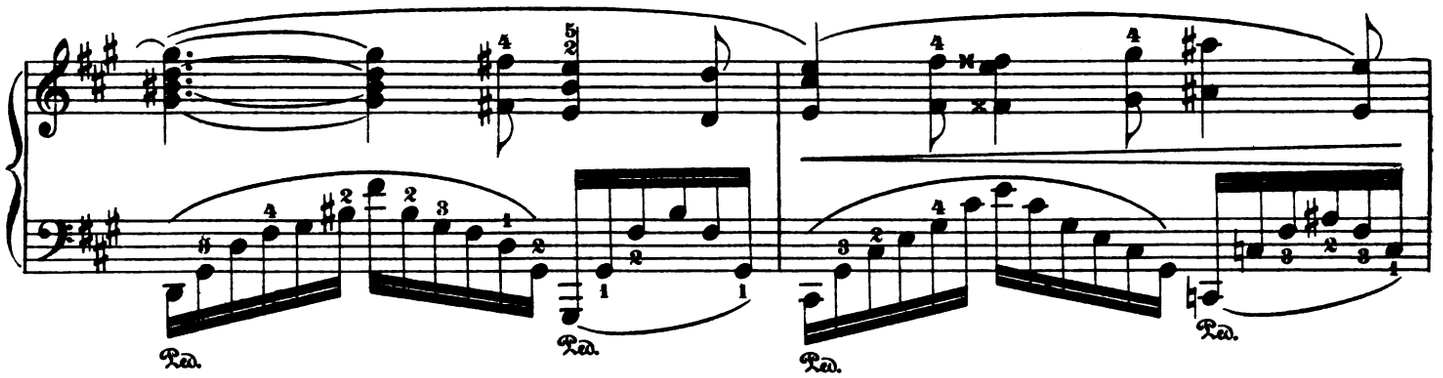

ff
sempre ff
diminuendo
p
pp

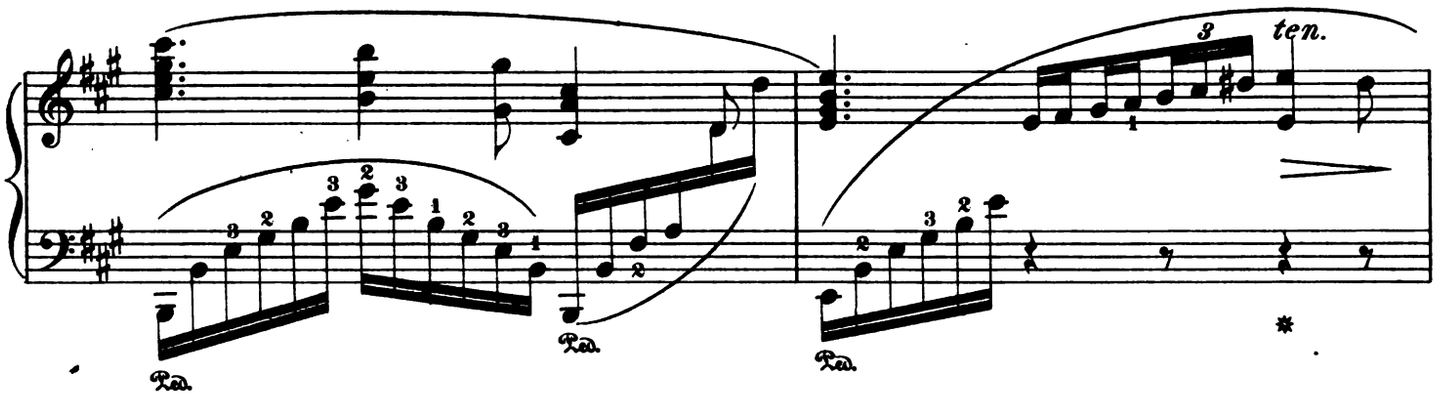
IX.

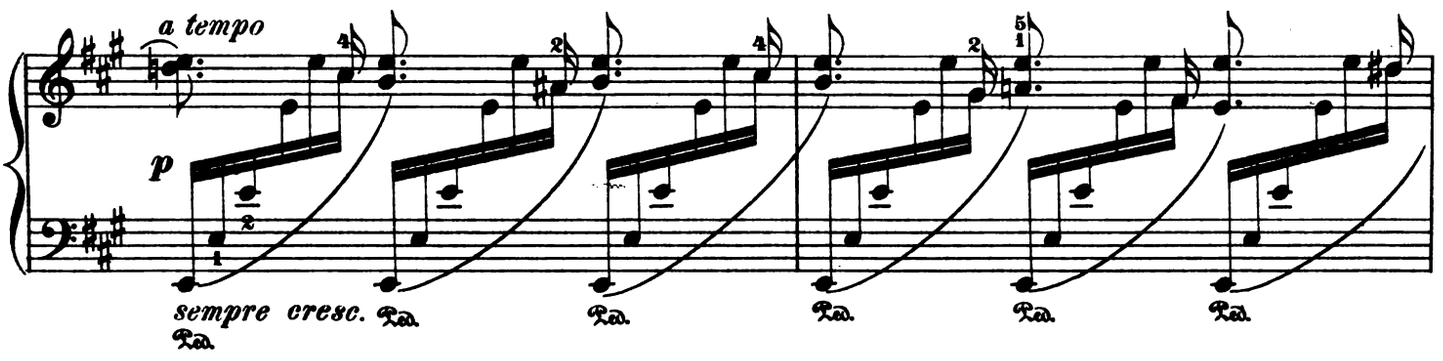
Allegro energico.

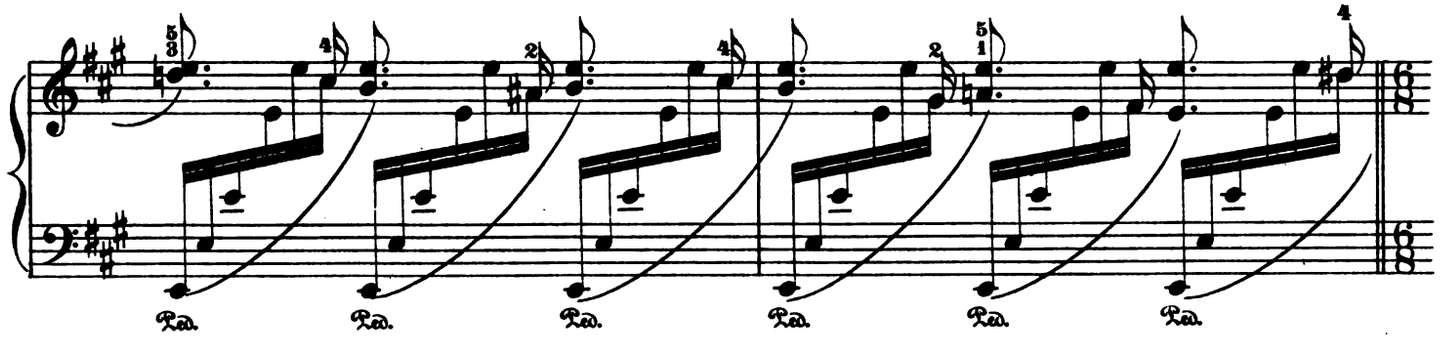
Op. 31, No 1.

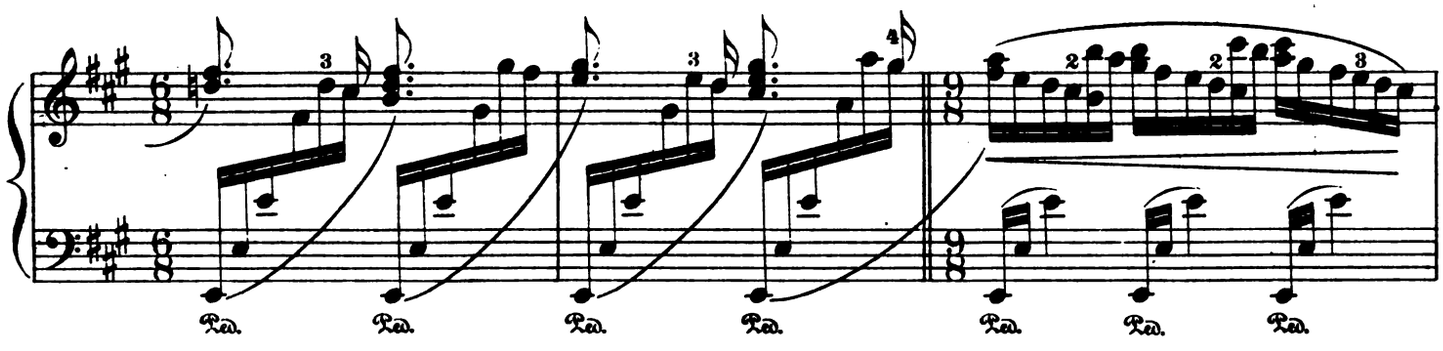


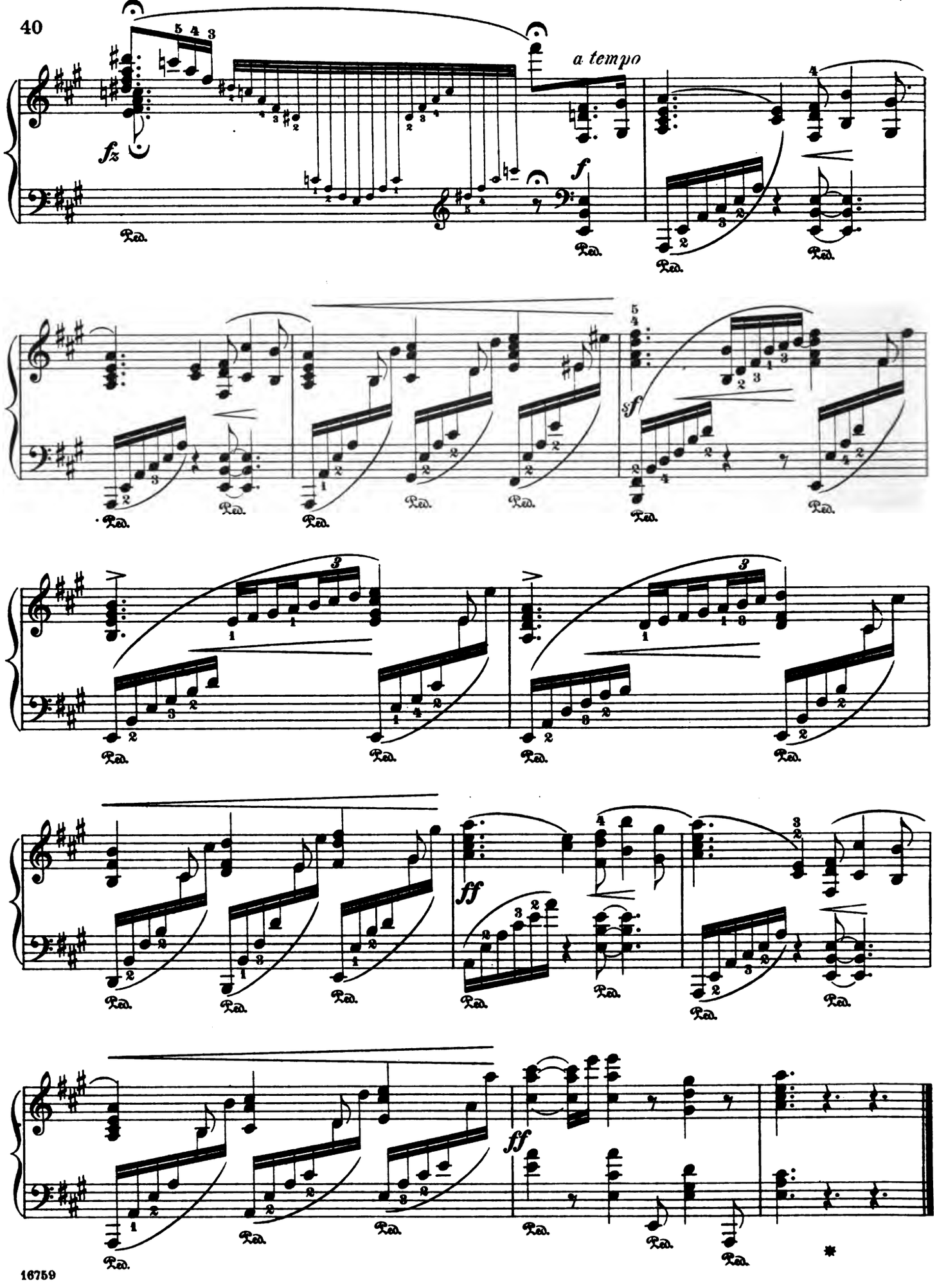



3
ten.


a tempo
p
sempre cresc.



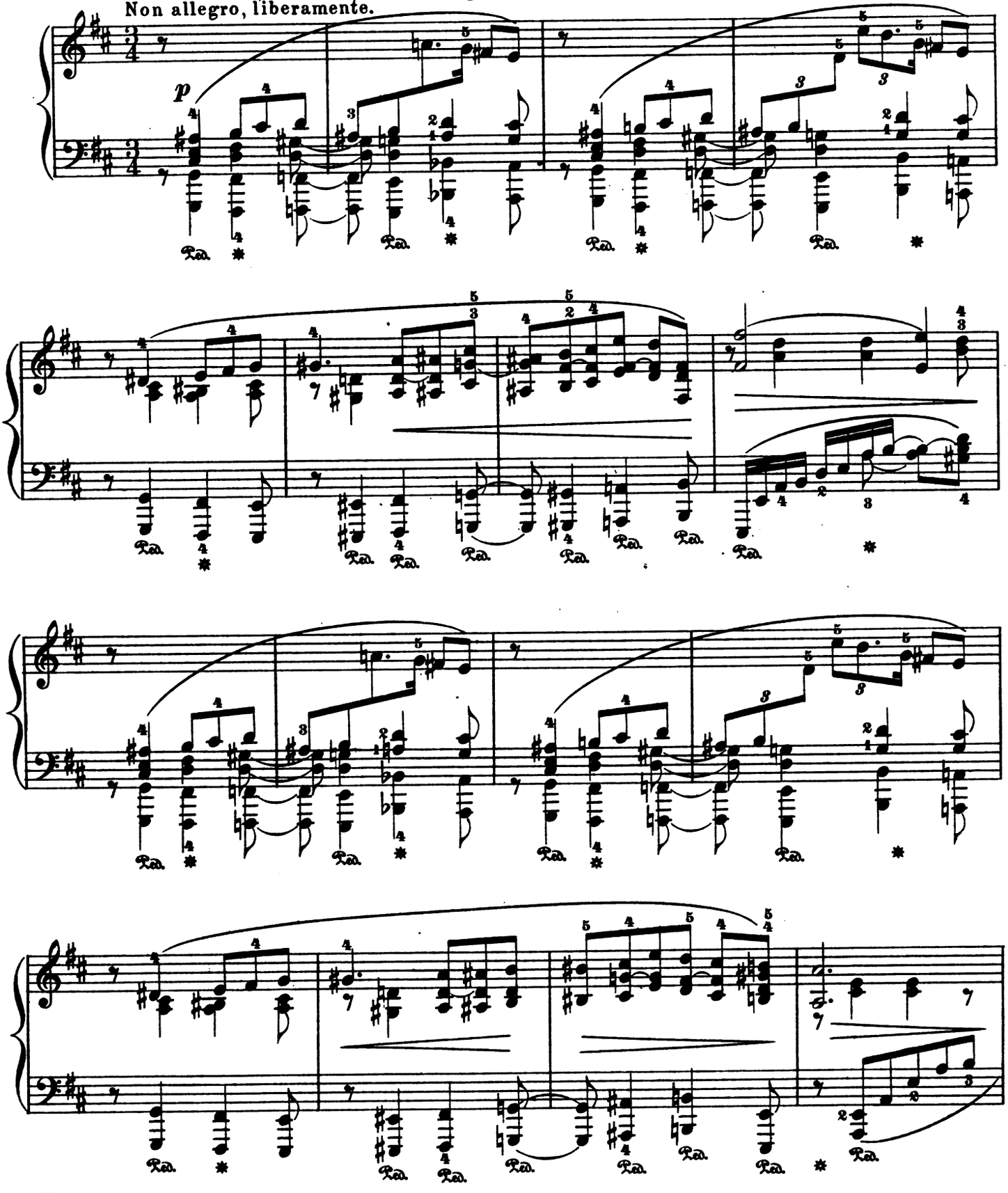


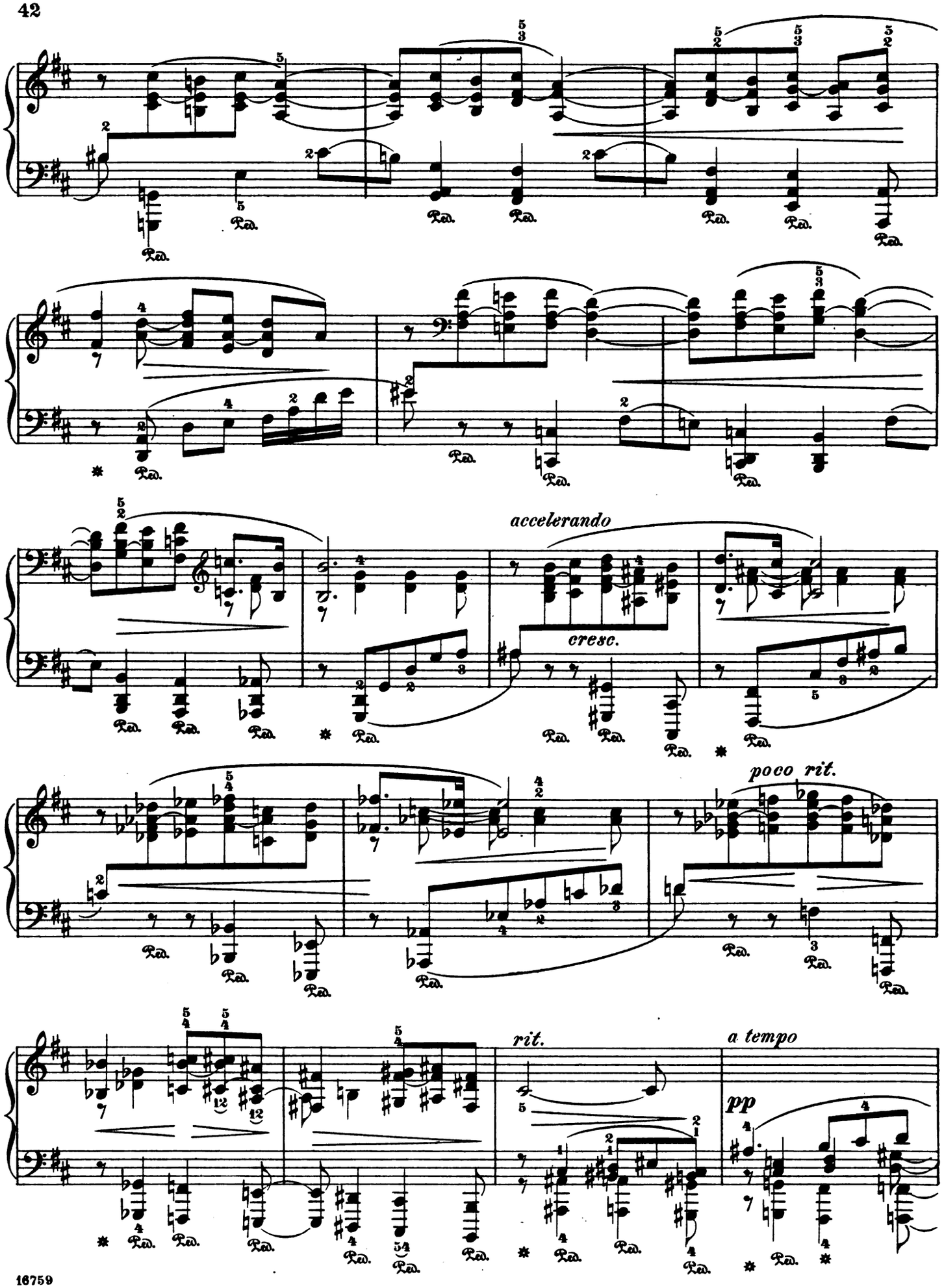

a tempo
fz
f
sf
ff
ff
Ped.

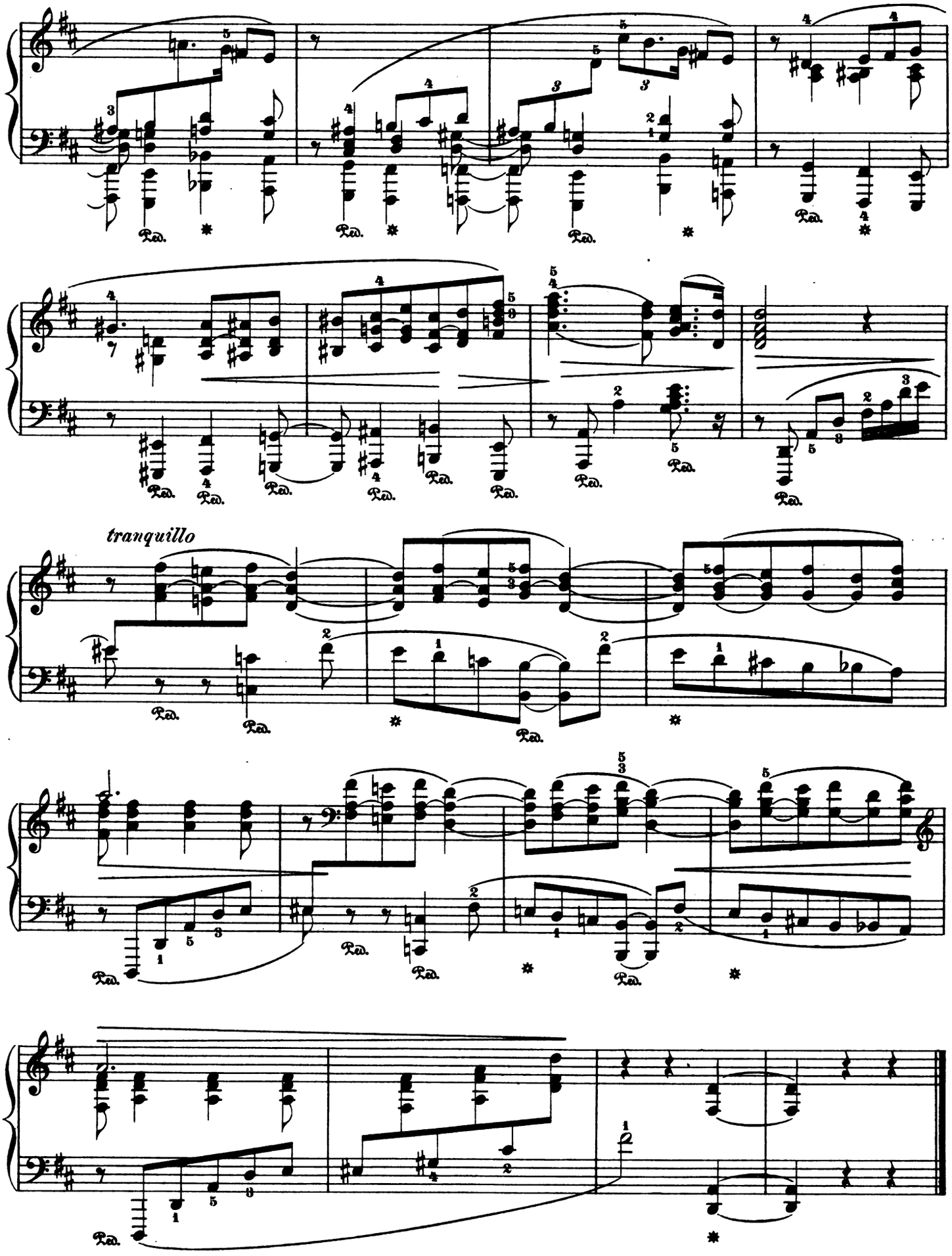
X.
Albumblatt.
(Album-leaf.)

Op. 31, Nº 2.

Nicht schnell, mit freiem Vortrag.
Non allegro, liberamente.



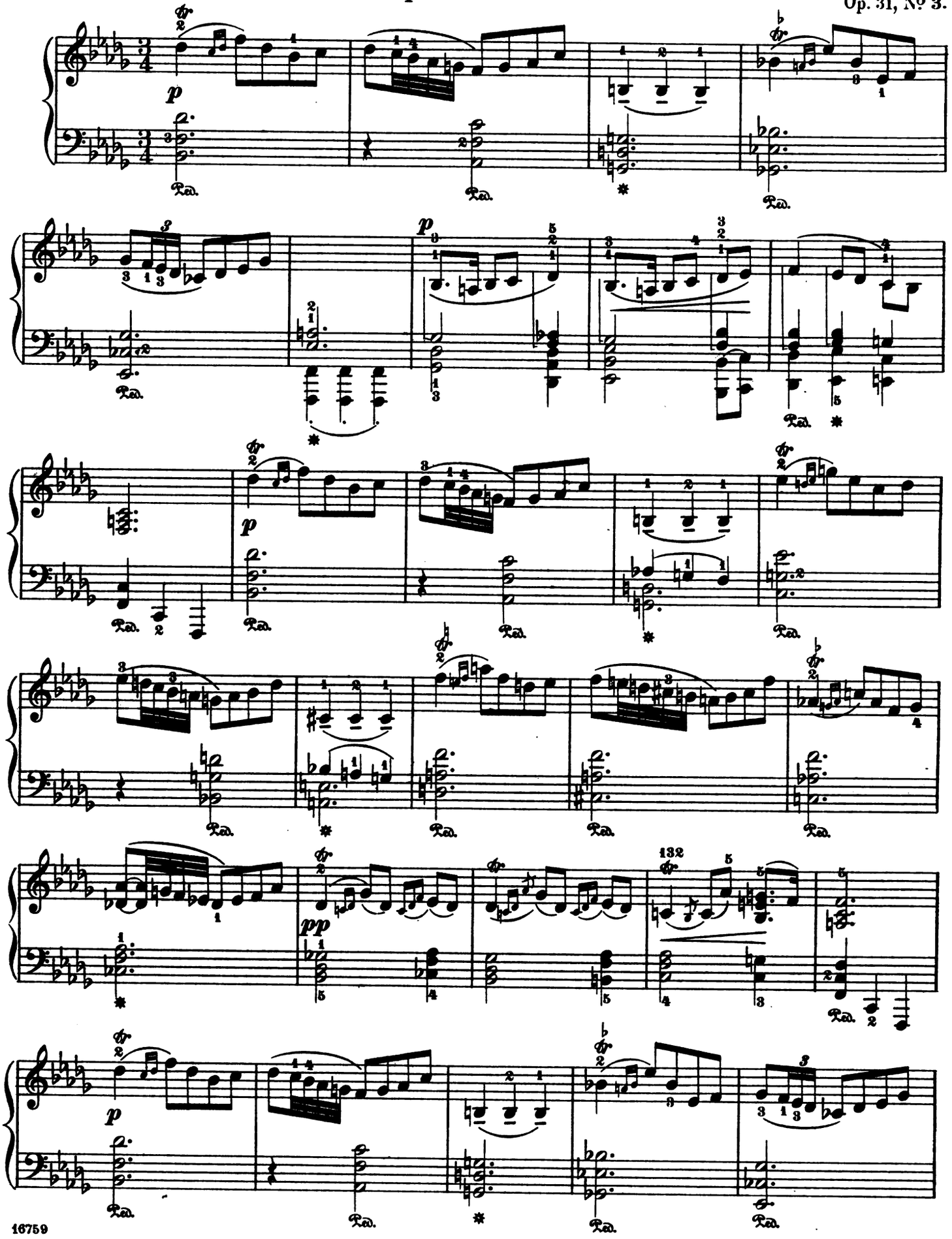

accelerando
cresc.
poco rit.
rit.
a tempo
pp

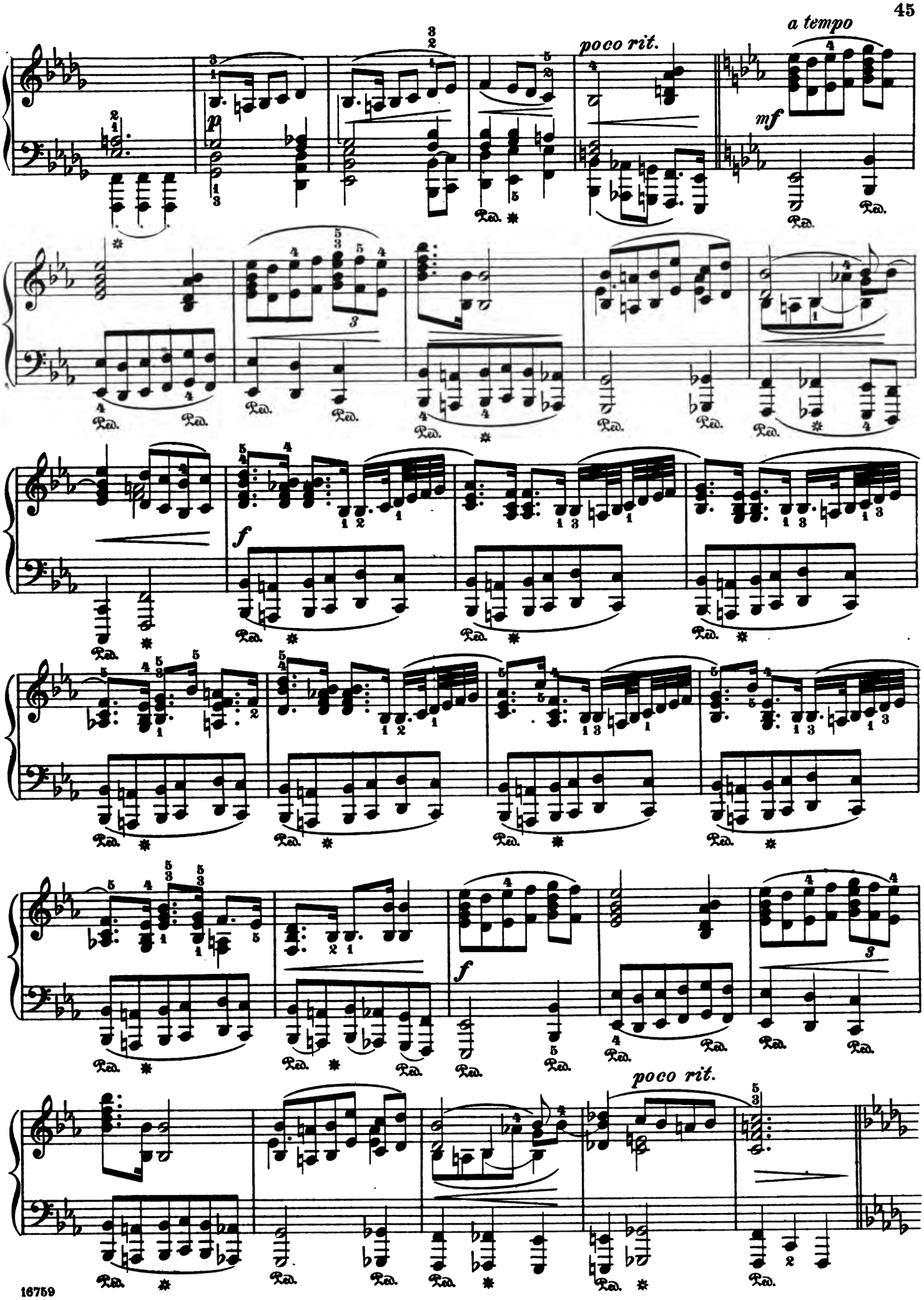

tranquillo

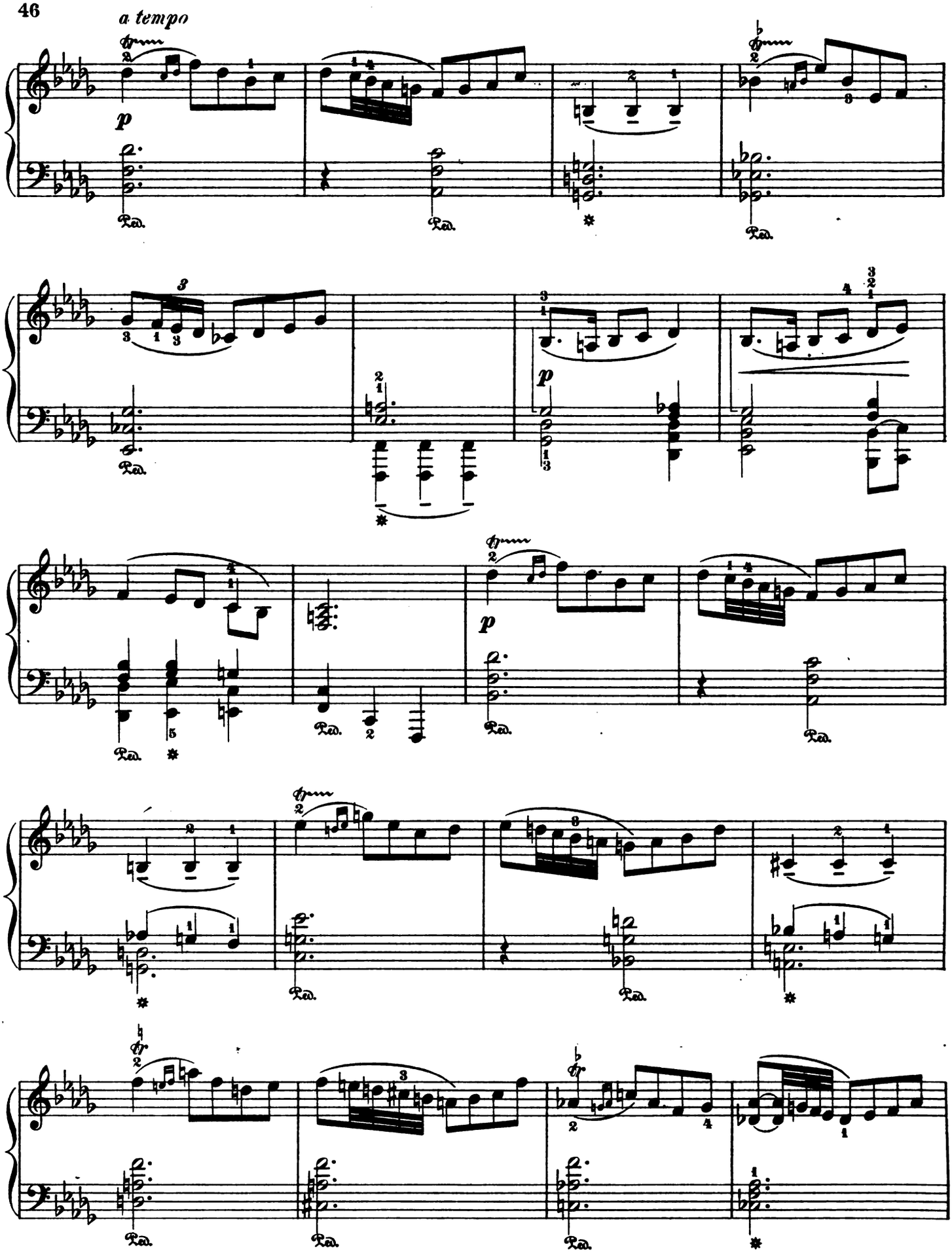
XI.

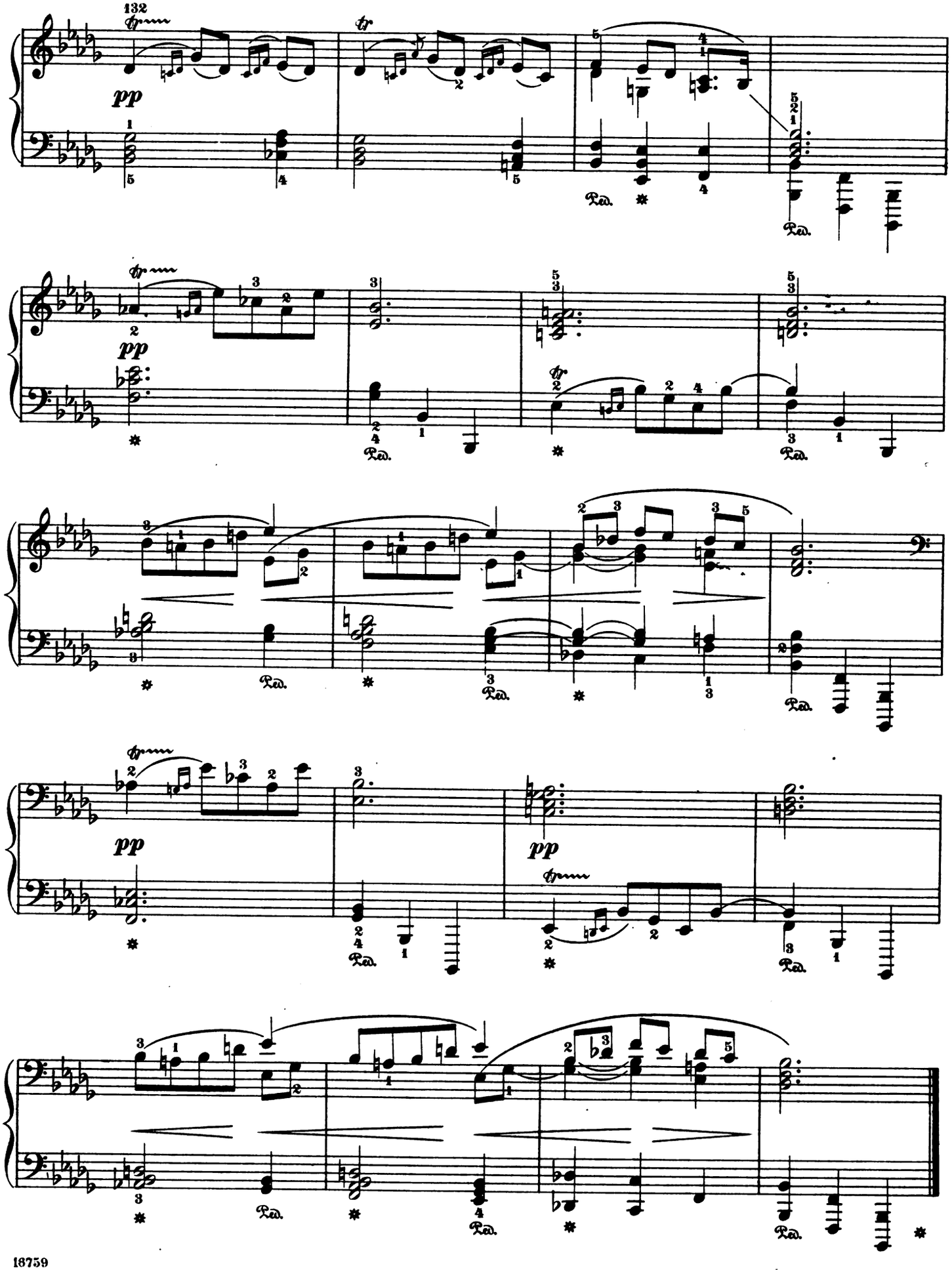
Tempo di Menuetto.

Op. 31, № 3.




a tempo
poco rit.
mf
f
f
poco rit.


a tempo
p
Ped.
*

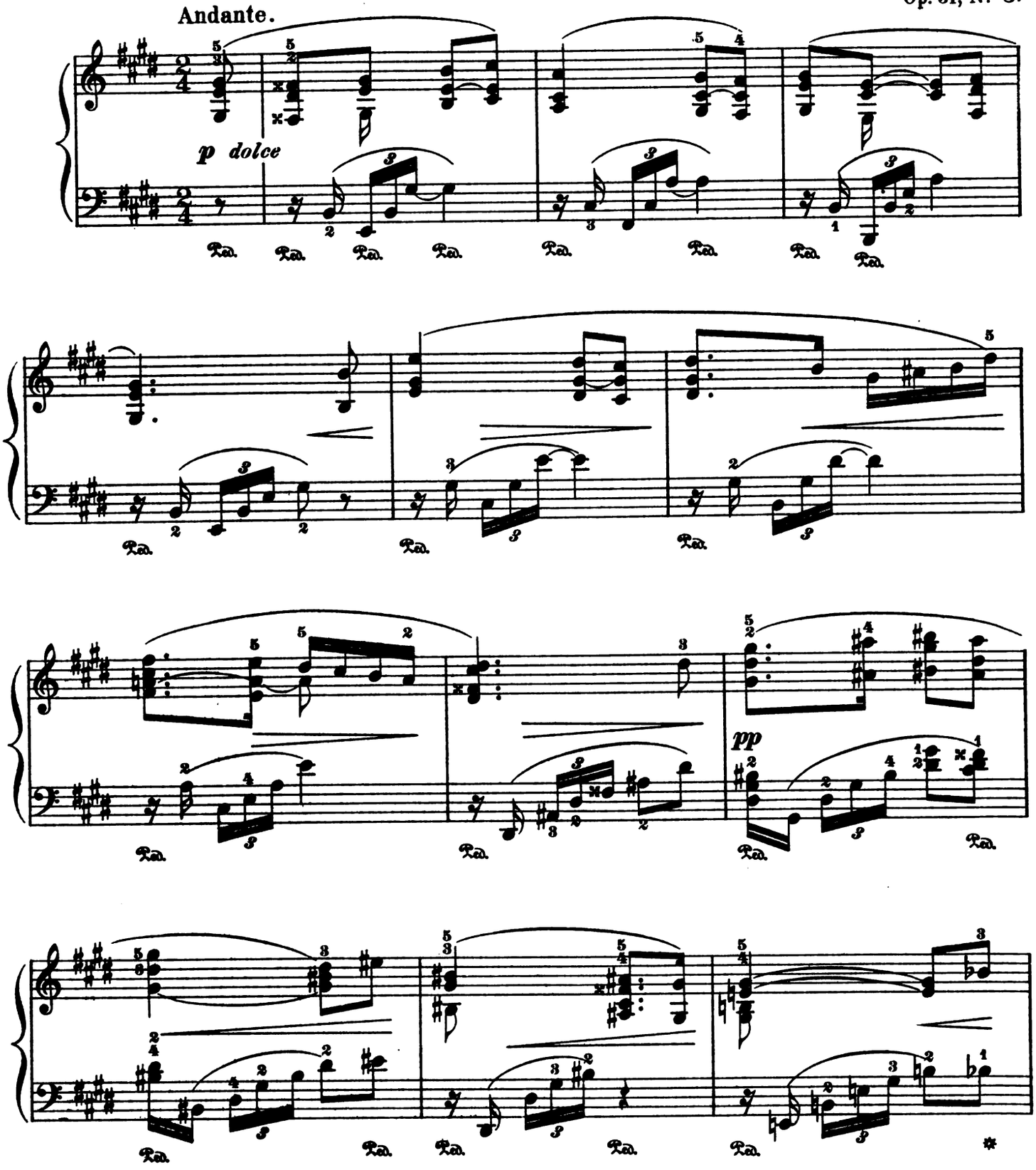

132
pp
pp
pp
pp

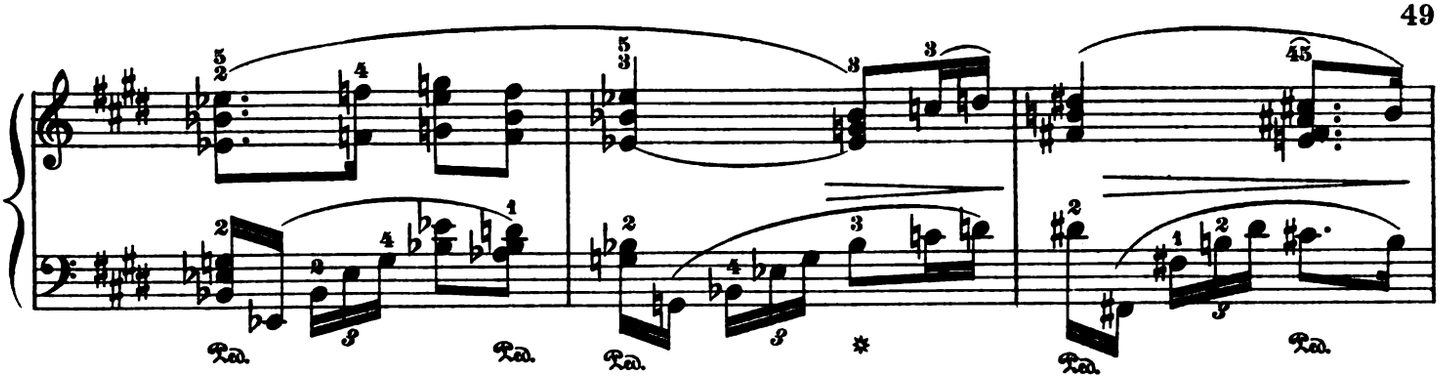
XII.

Chant sans paroles.

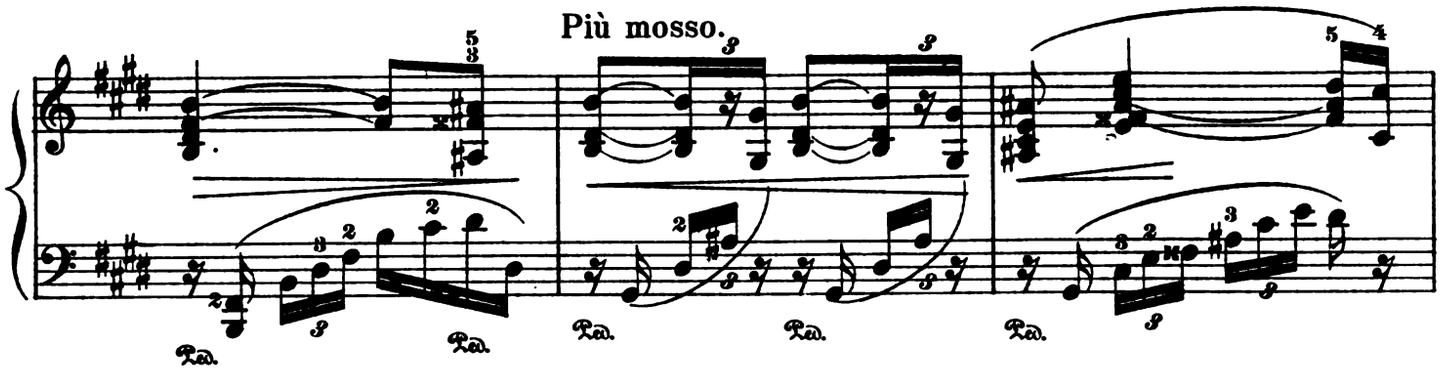
(Song without Words.)

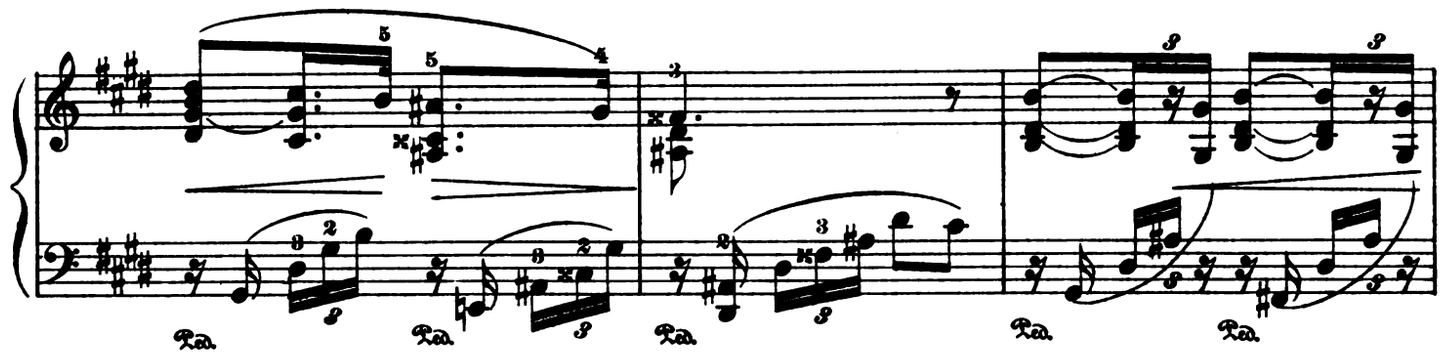
Op. 31, № 5.

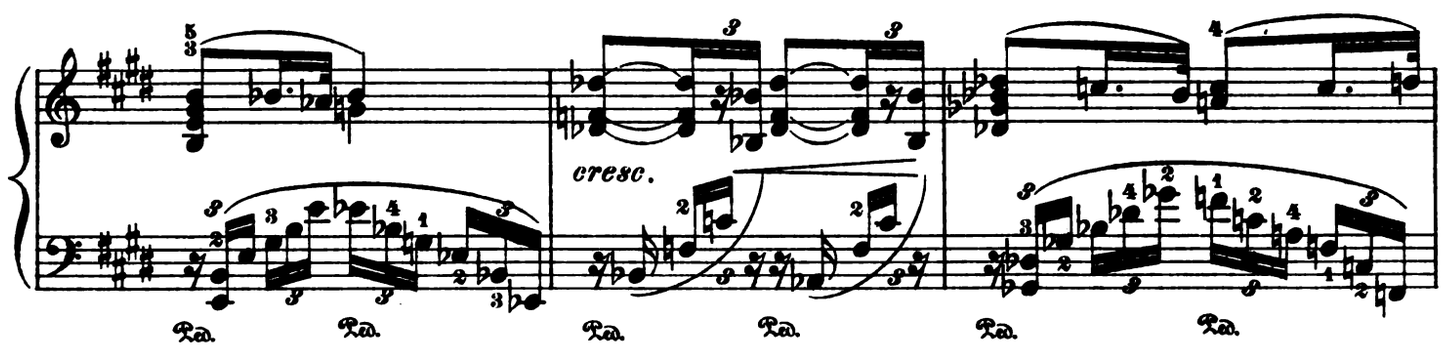


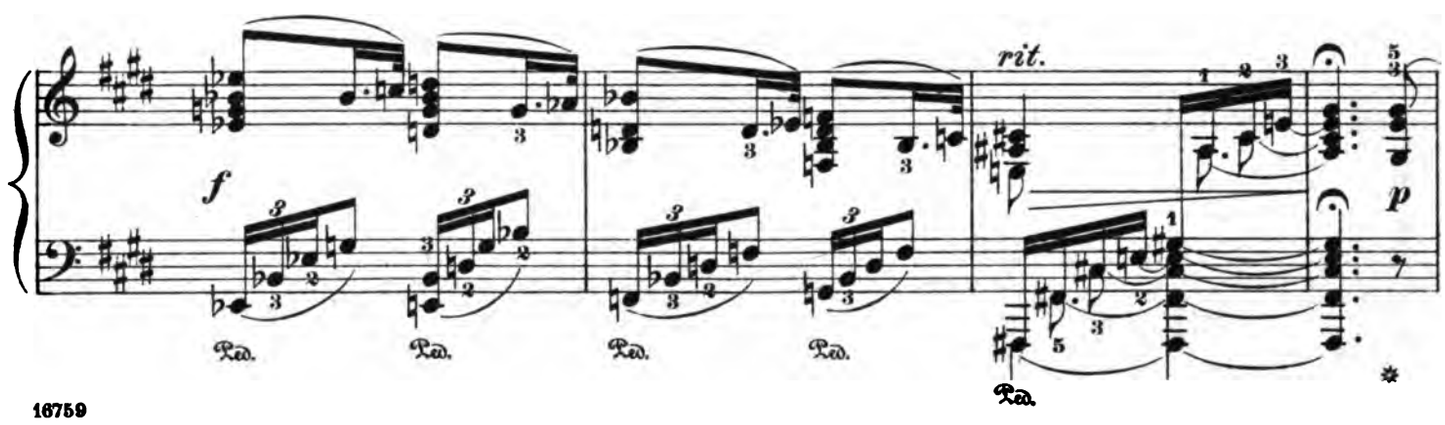


Più mosso.

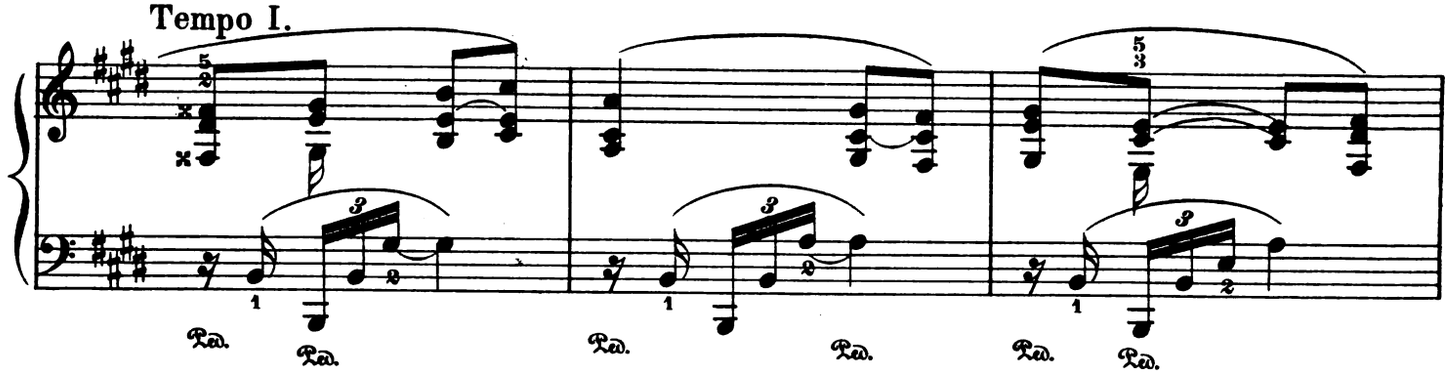


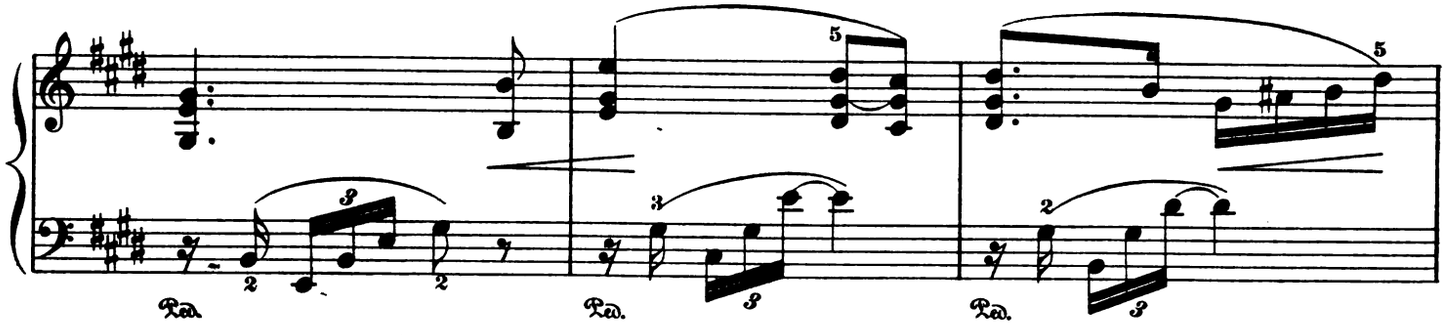


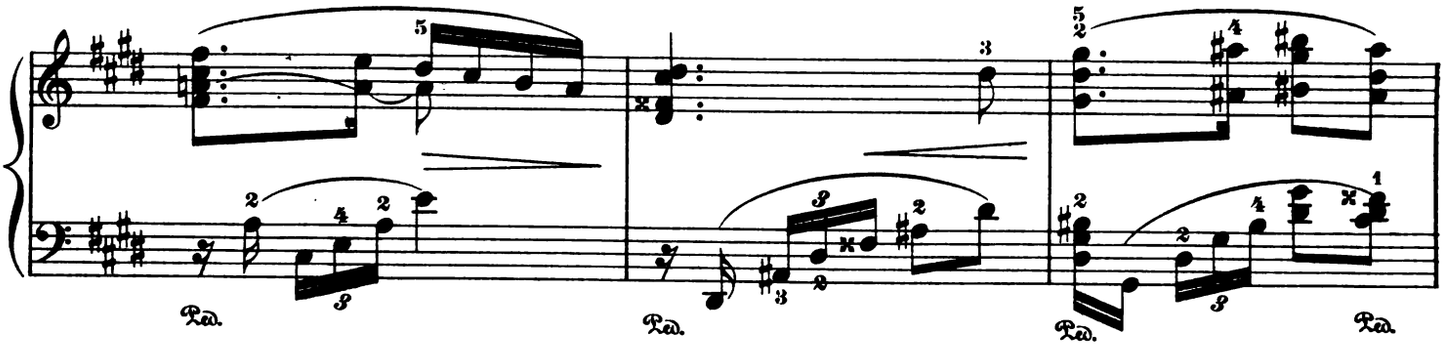


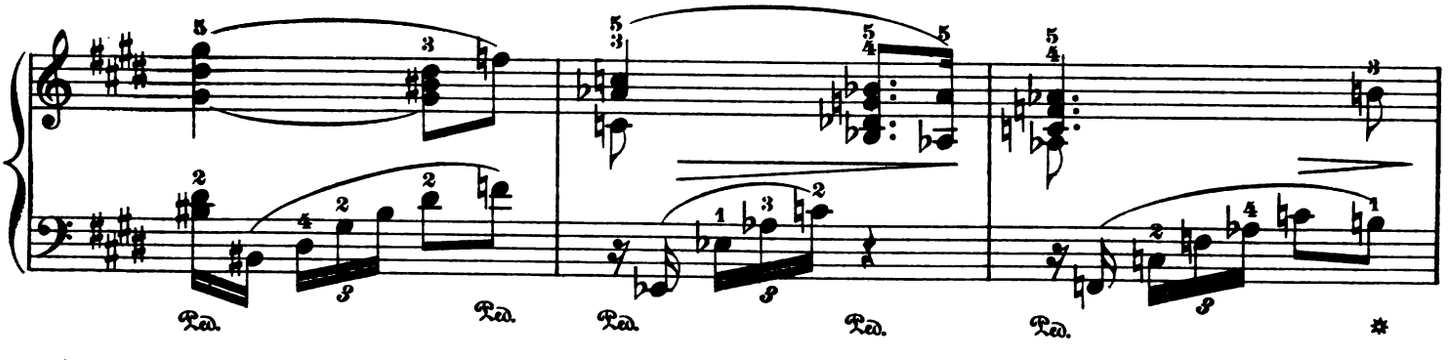


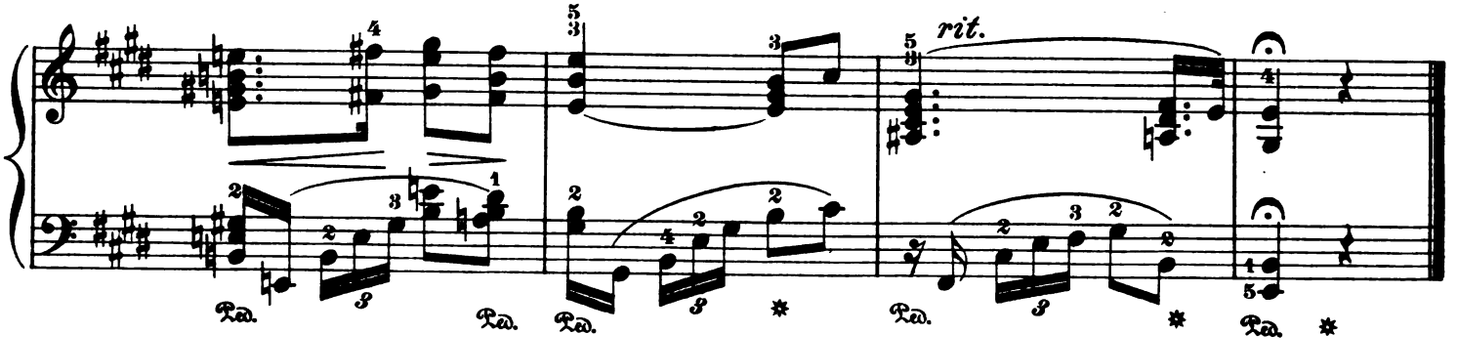
Tempo I.











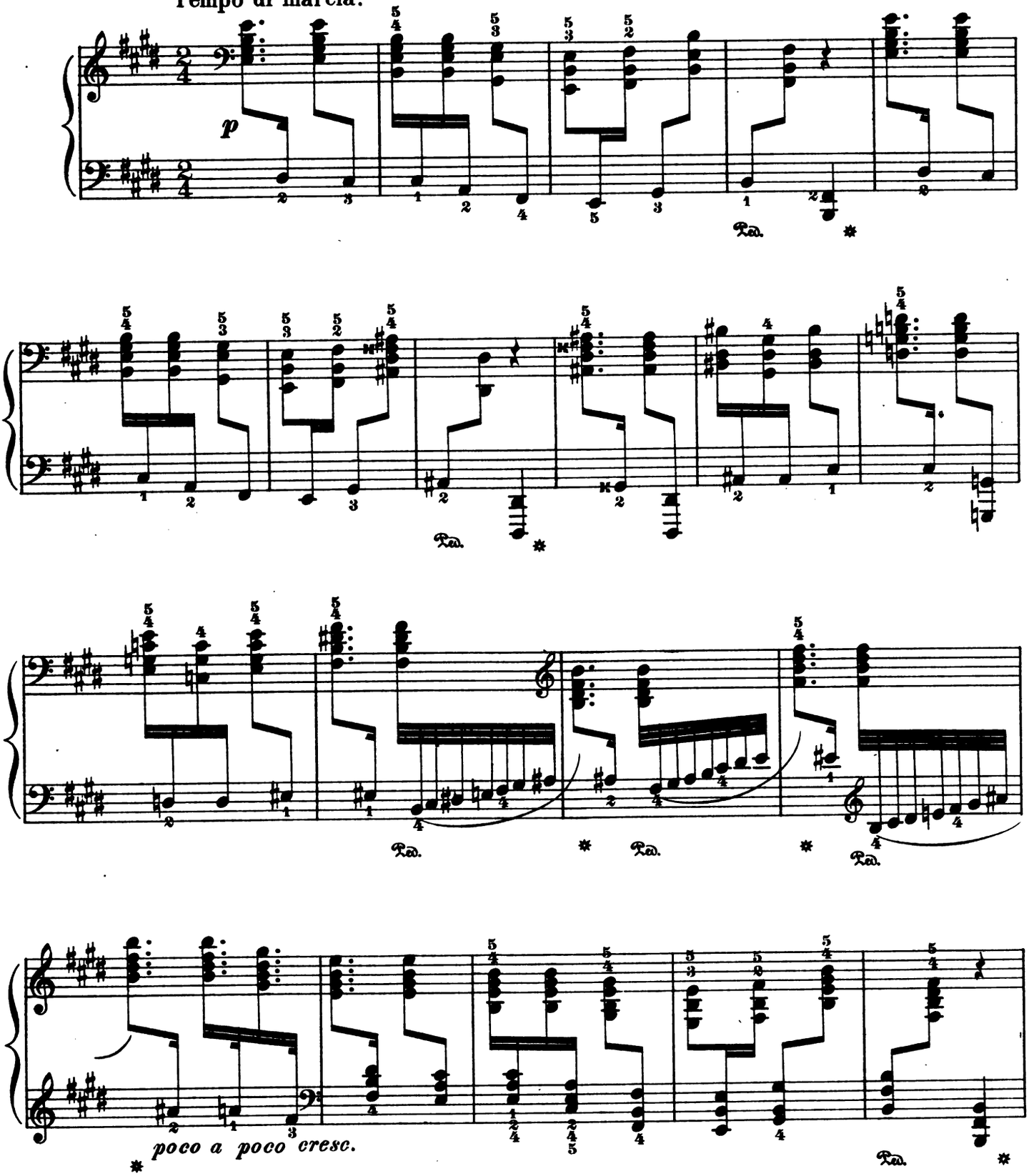
XIII.

Marche grotesque.

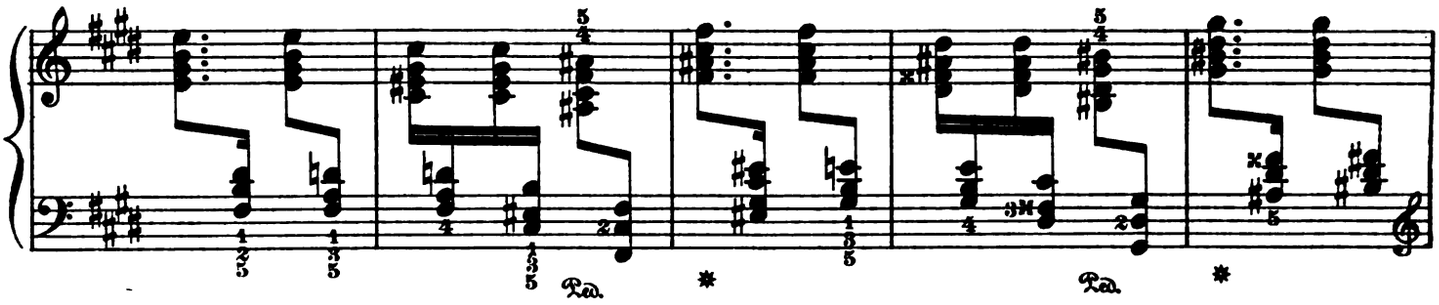
(Grotesque March.)

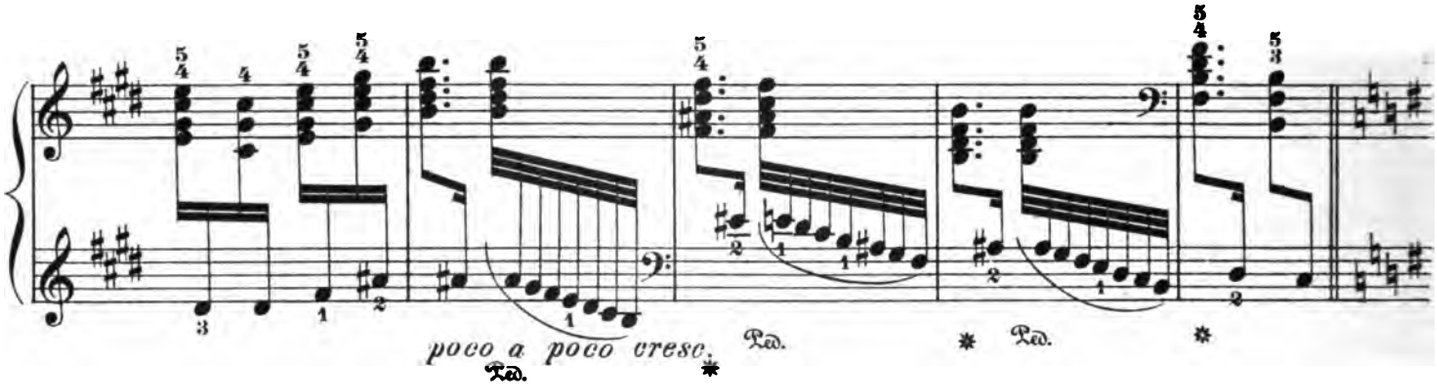
Op. 32, № 1.

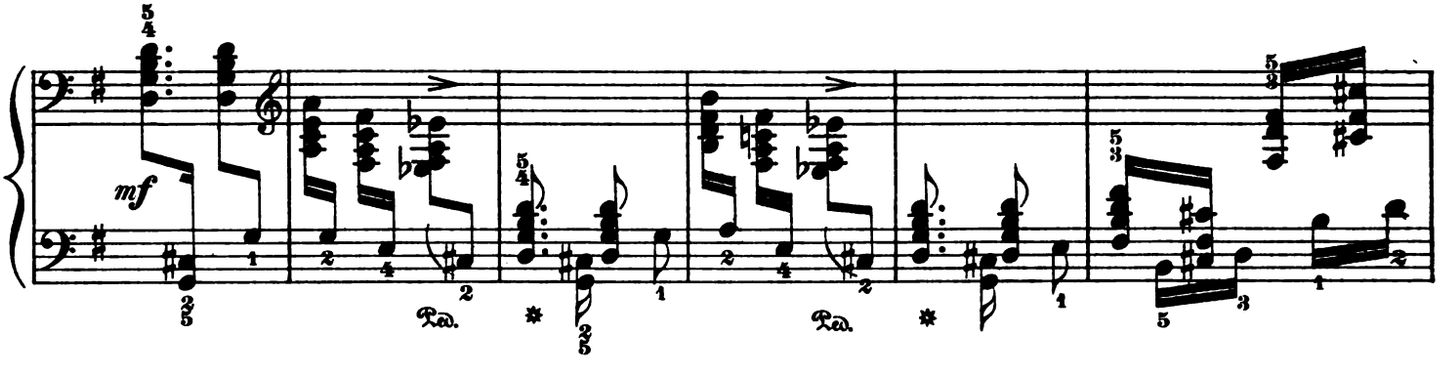
Tempo di marcia.

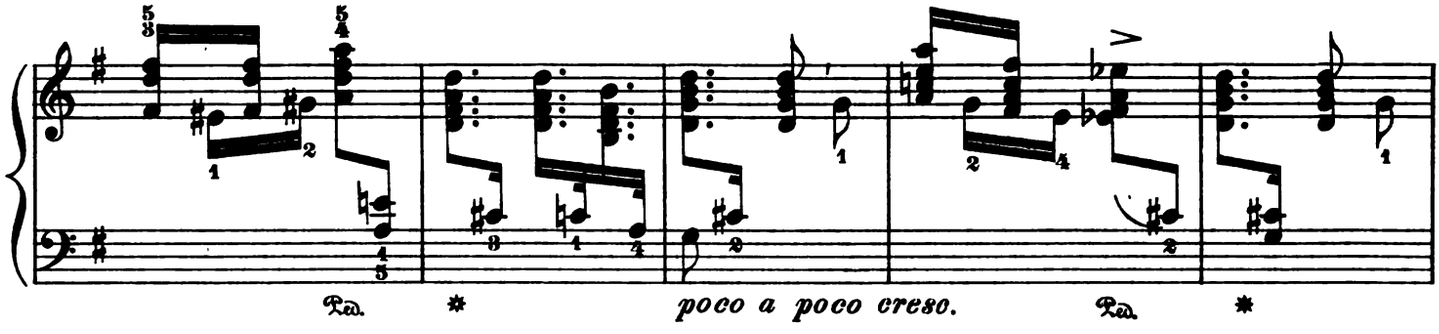


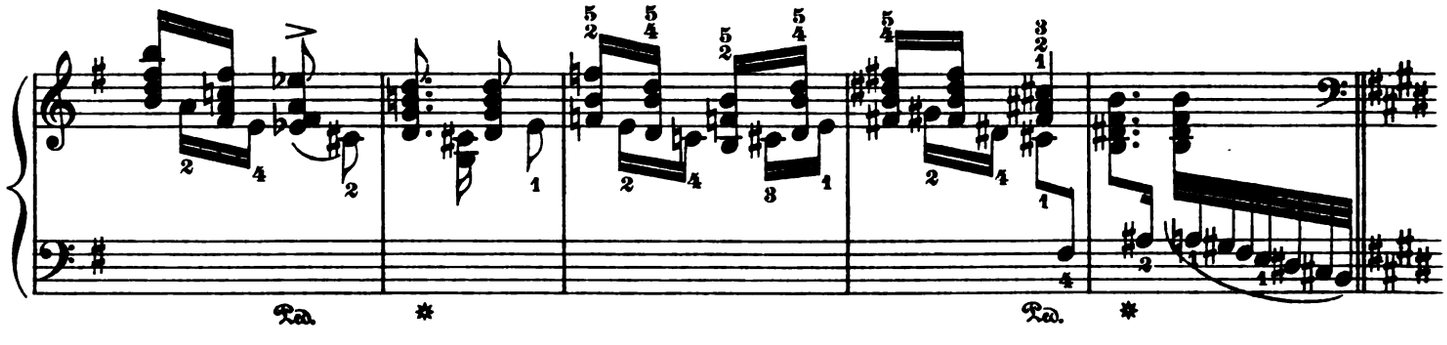
HARVARD UNIVERSITY
EDA KUHN LOEB MUSIC LIBRARY
CAMBRIDGE 38, MASS.

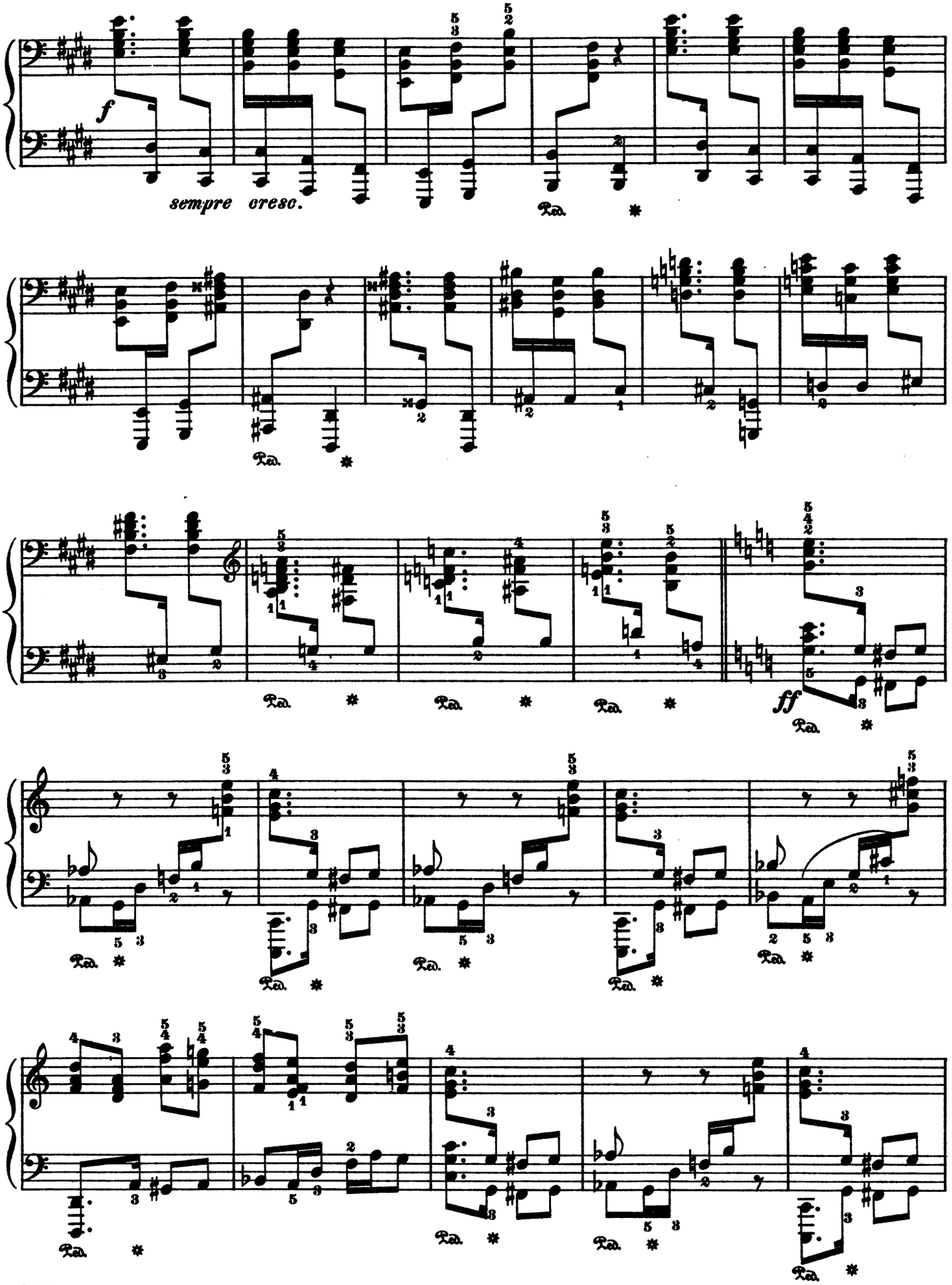



poco a poco cresc.


mf


poco a poco cresc.



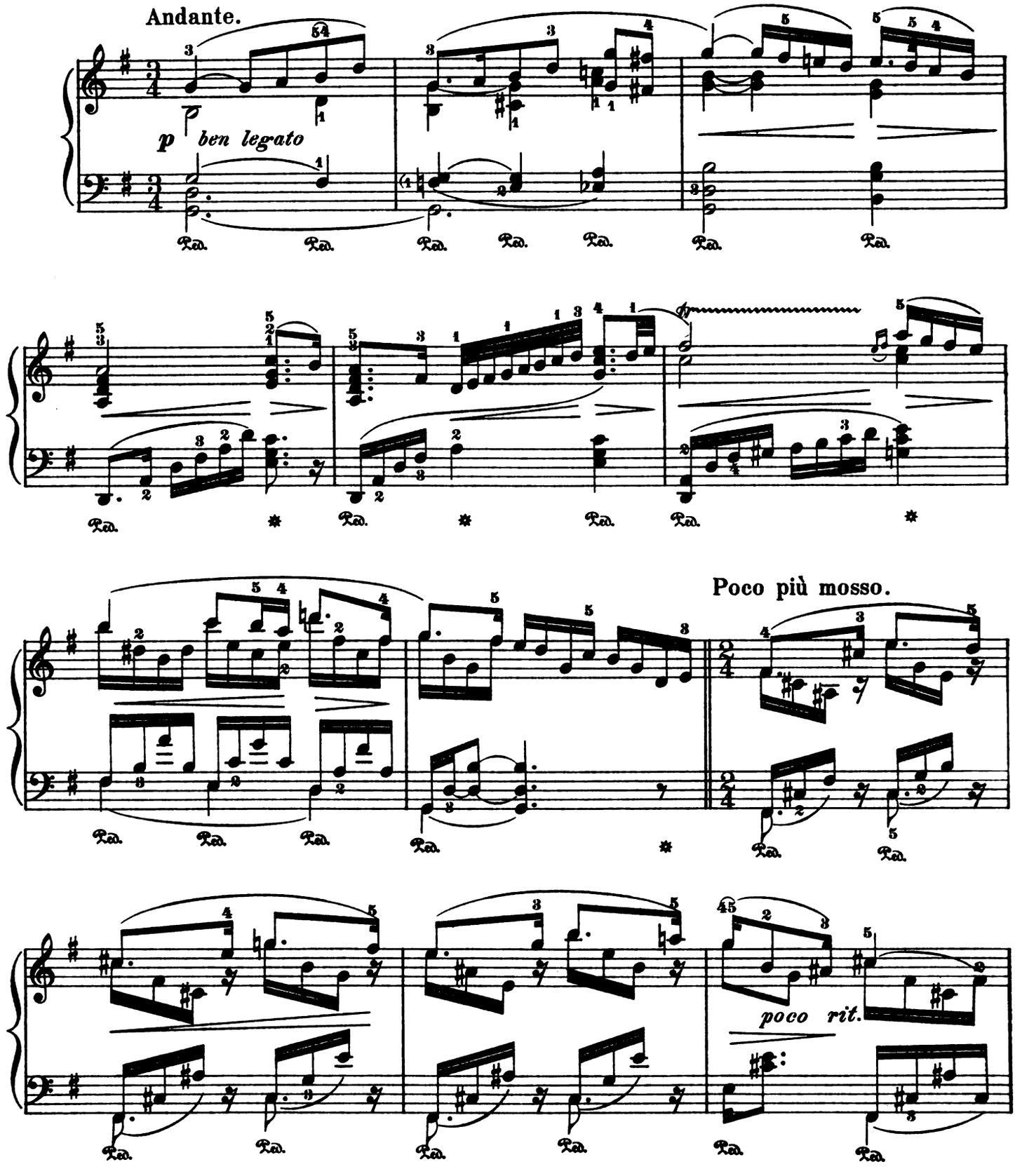

f
sempre cresc.
Ped.
ff

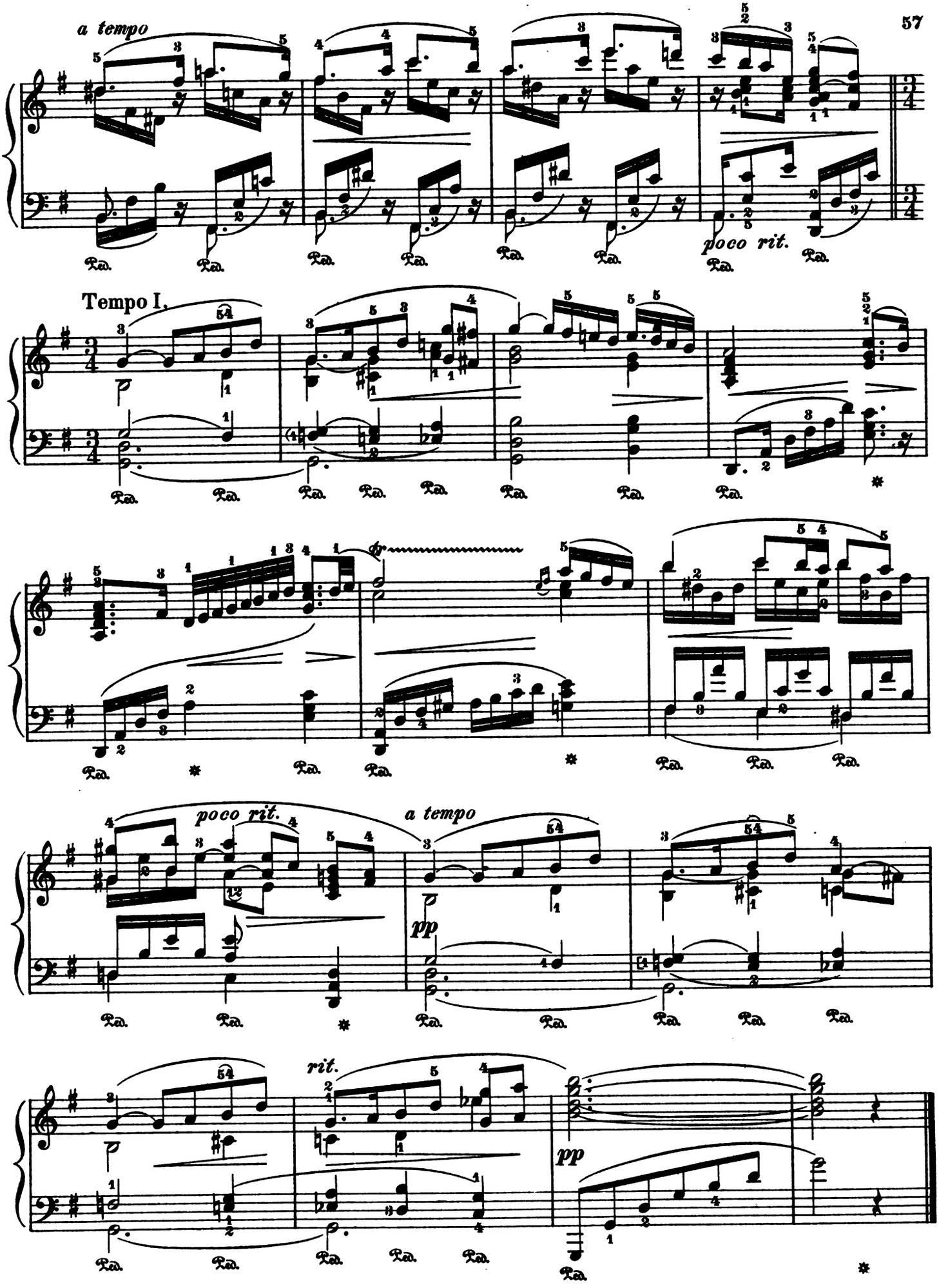
XIV.

Mélodie.

(Melody.)

Op. 32, Nº 2.




a tempo
poco rit.
Tempo I.
poco rit.
a tempo
pp
rit.
pp

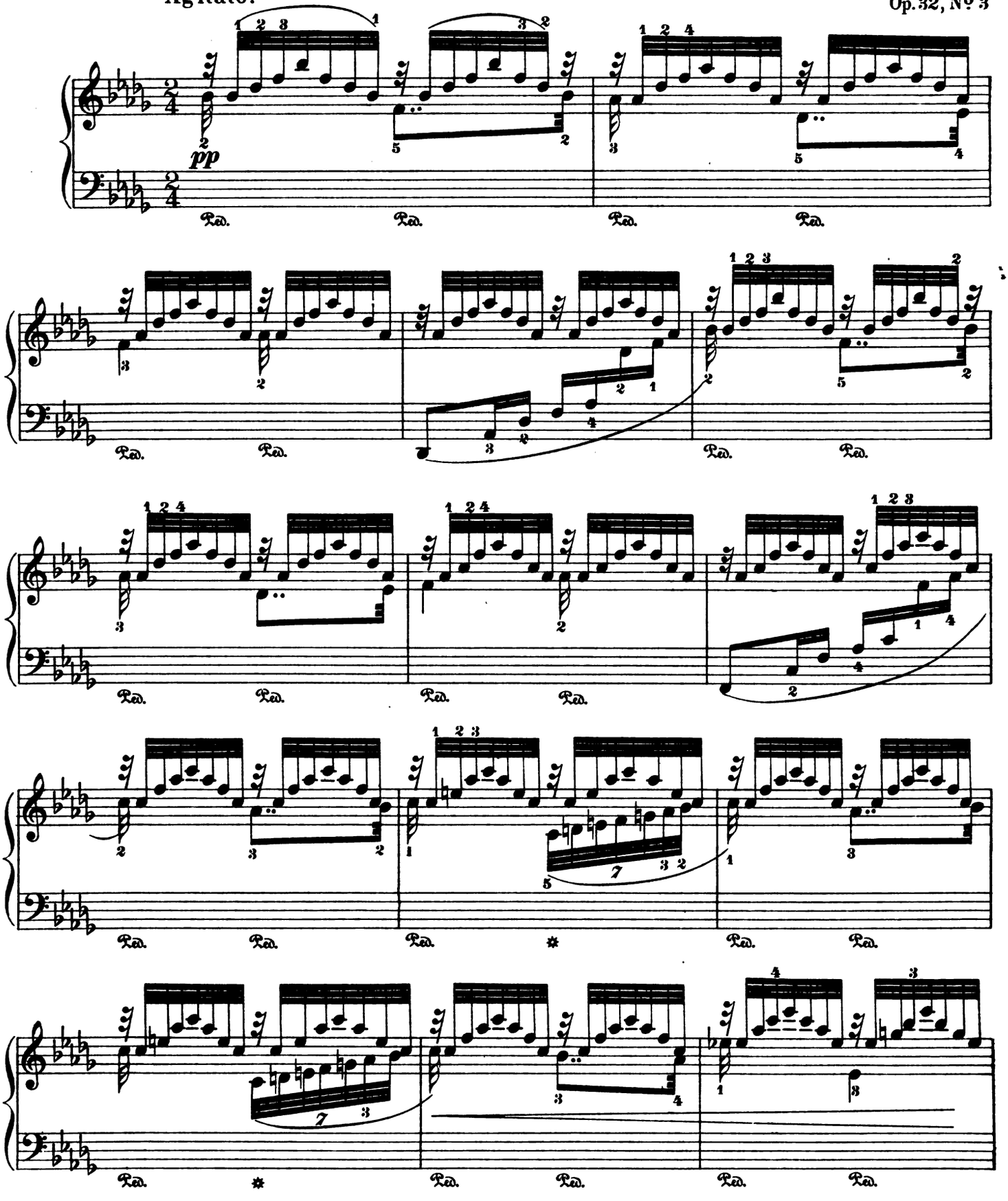
XV.

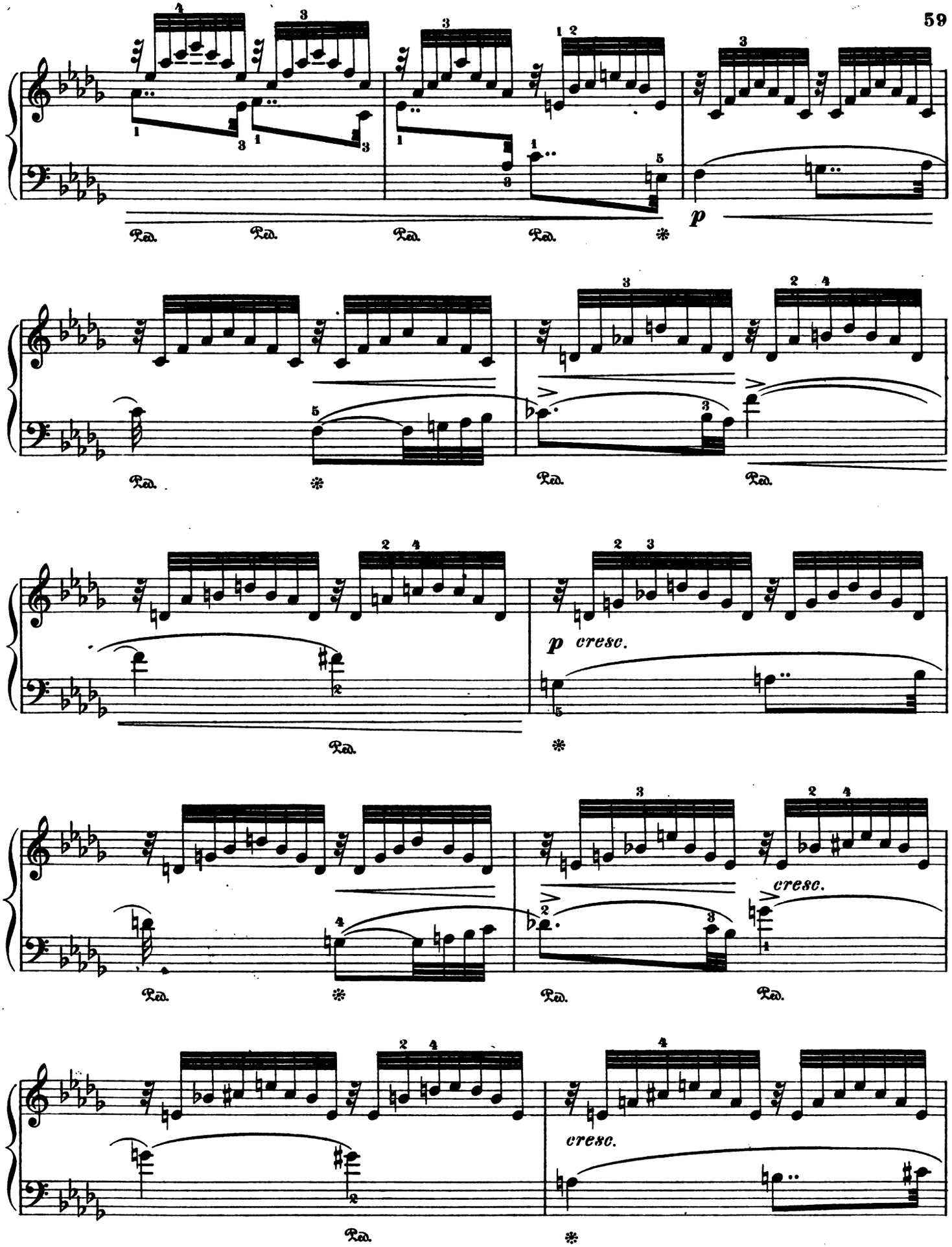
Frühlingsrauschen.

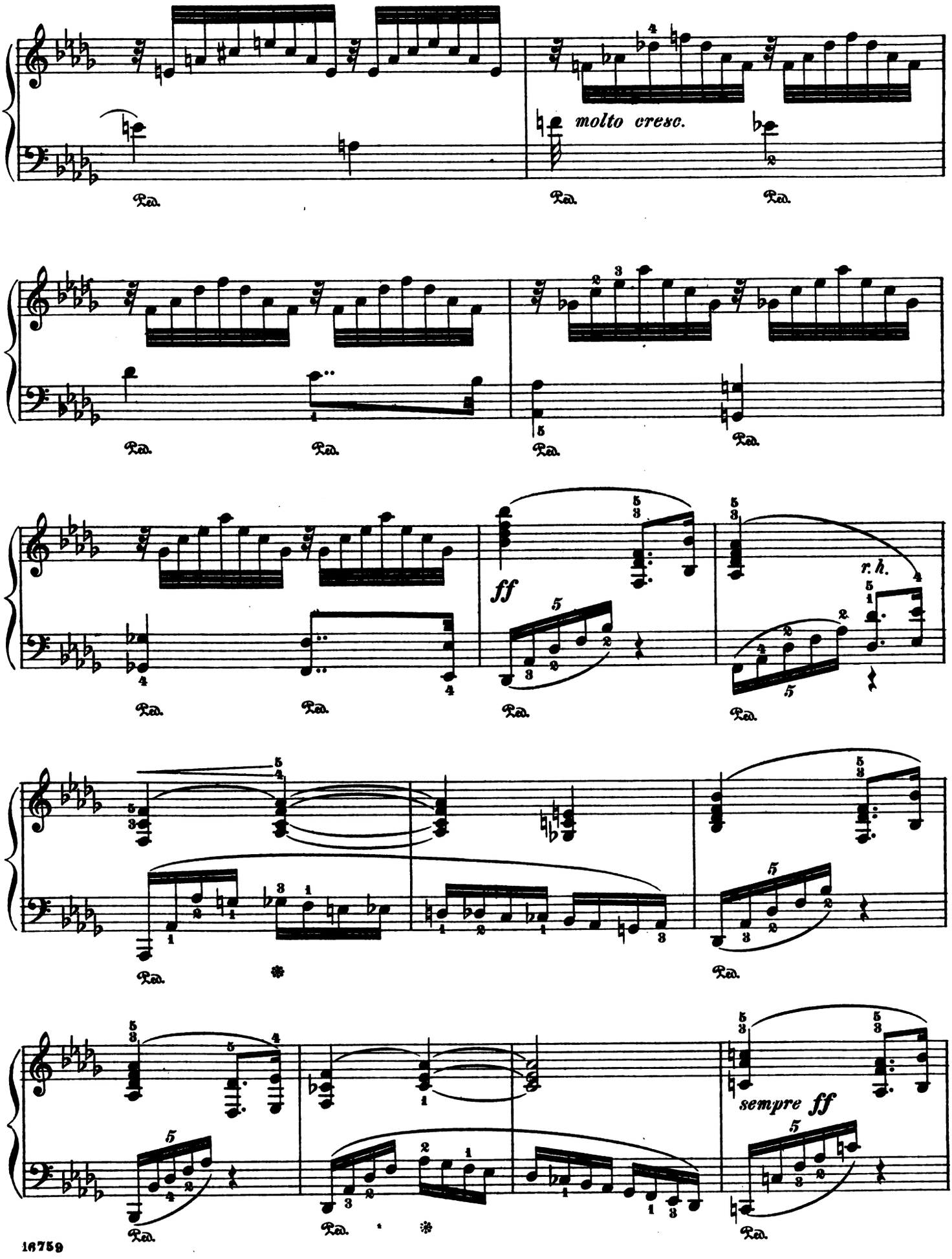
(Voices of Spring.)

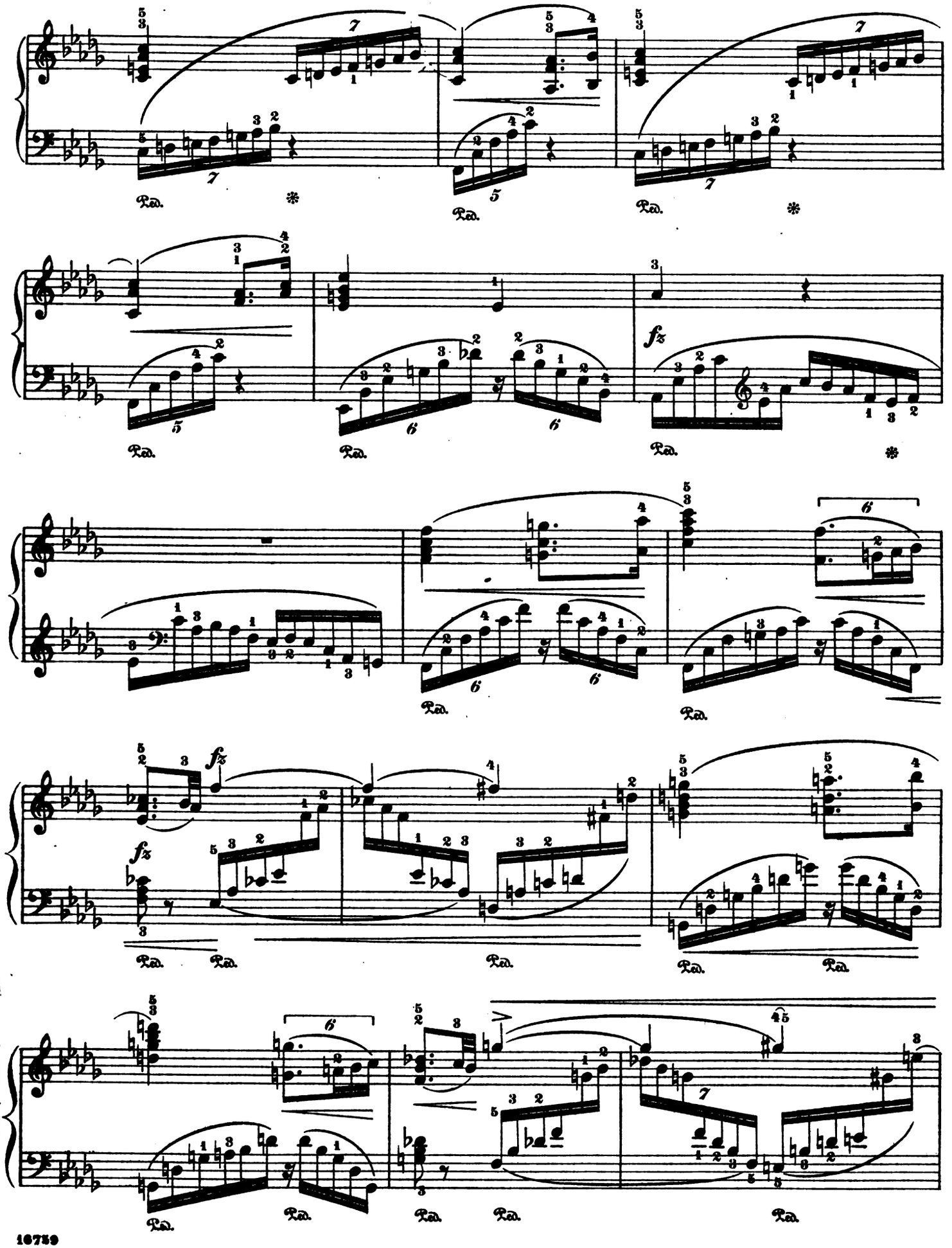
Agitato.

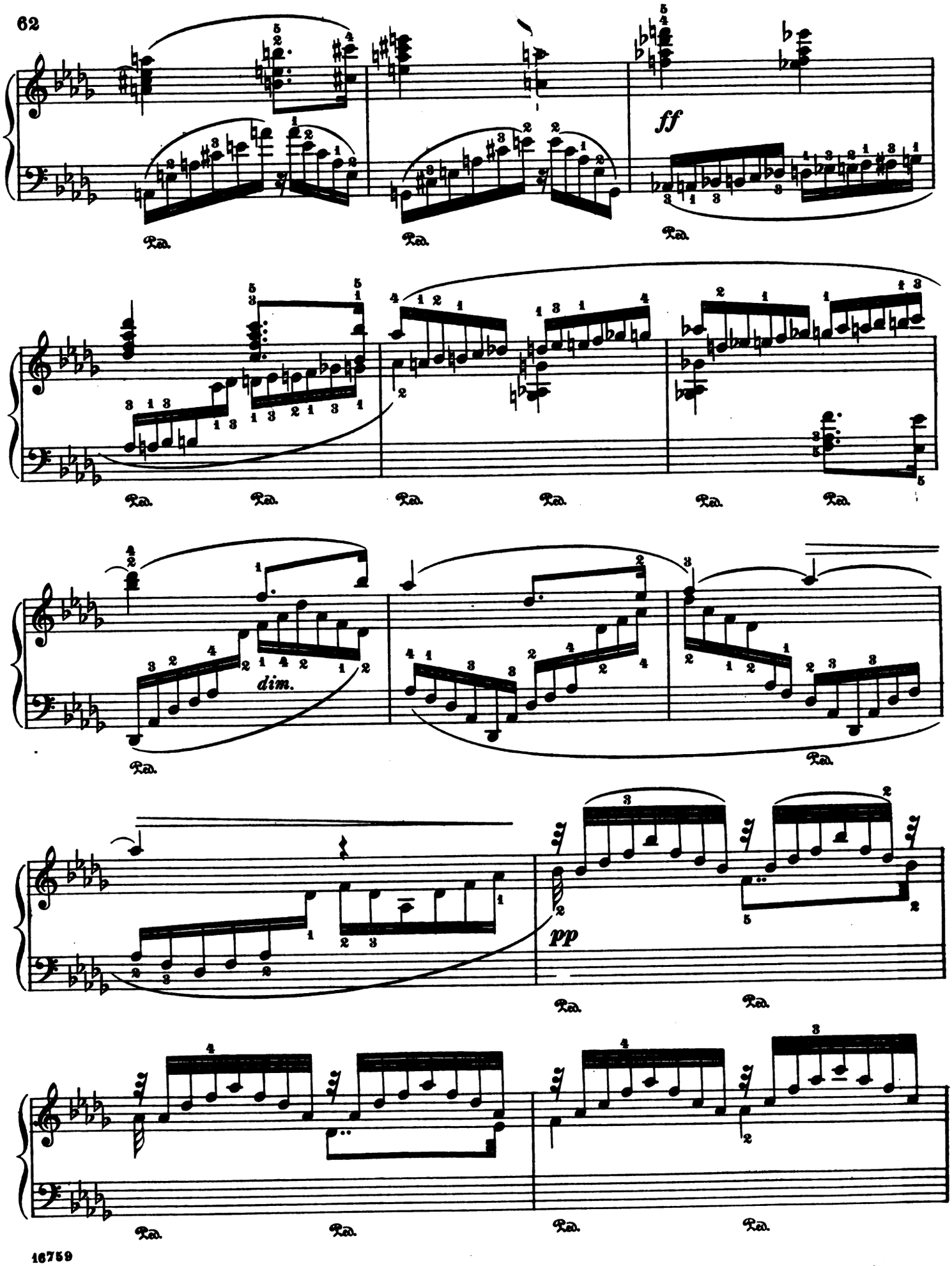
Op. 32, No 3

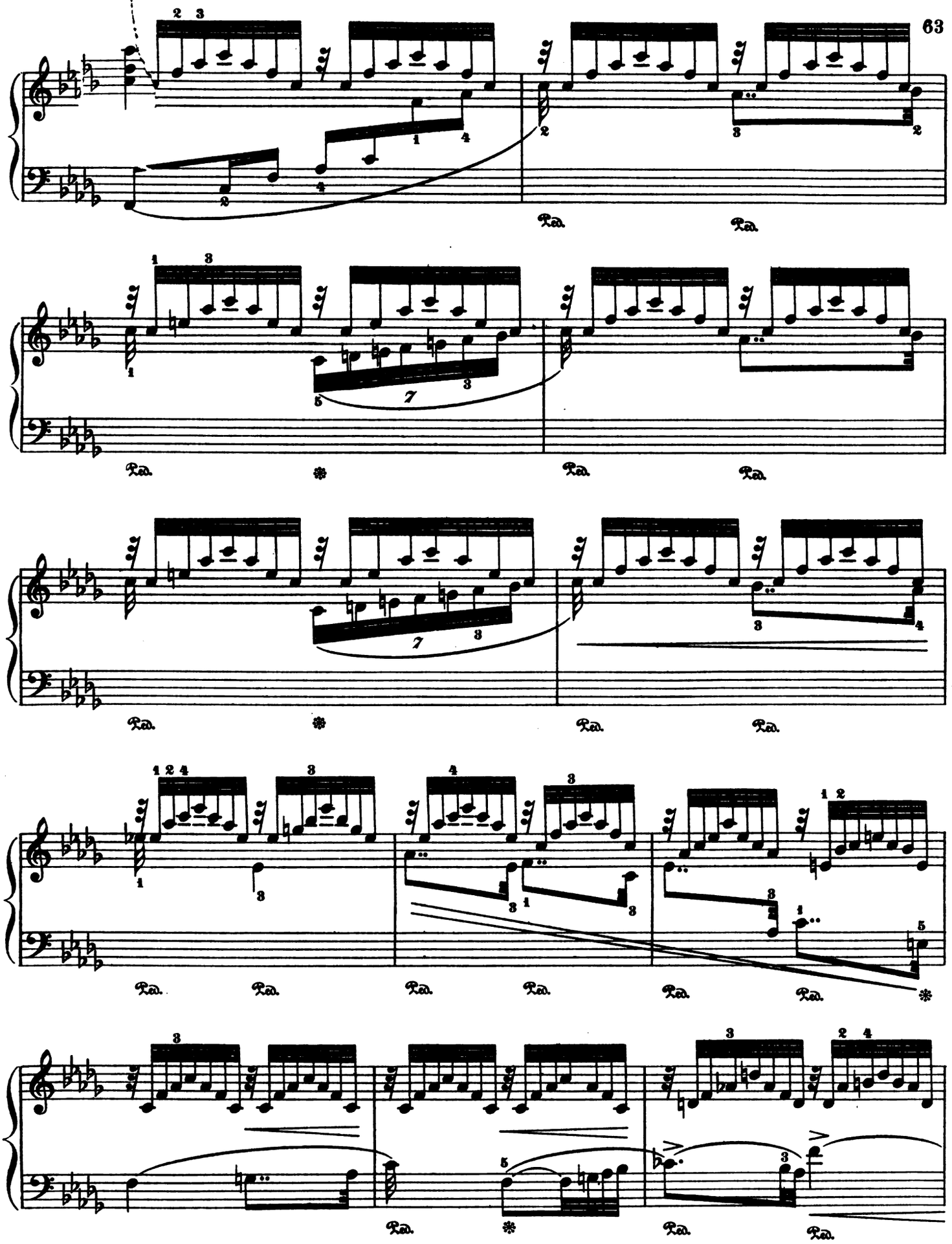


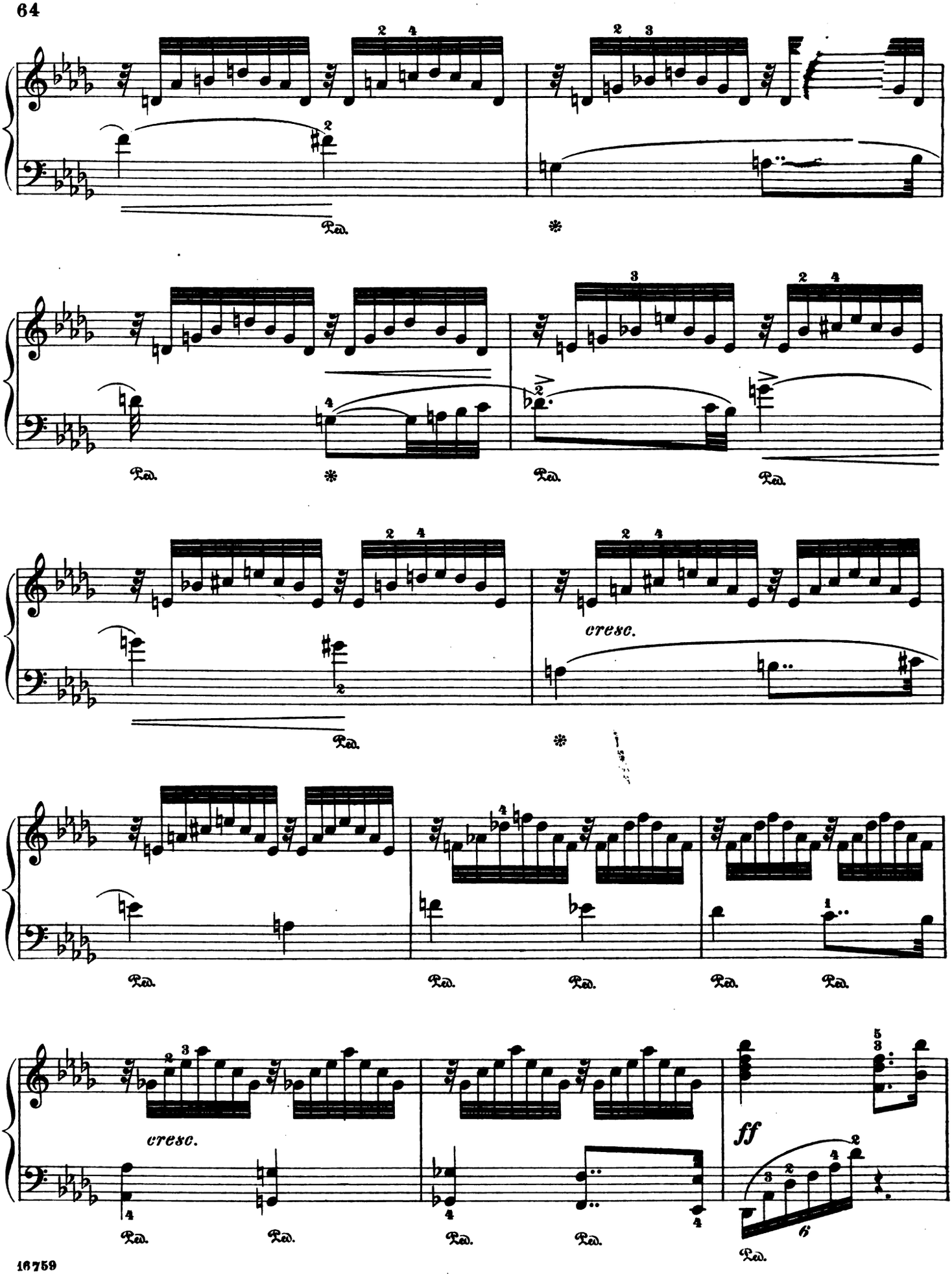

Ped.
p
p cresc.
cresc.

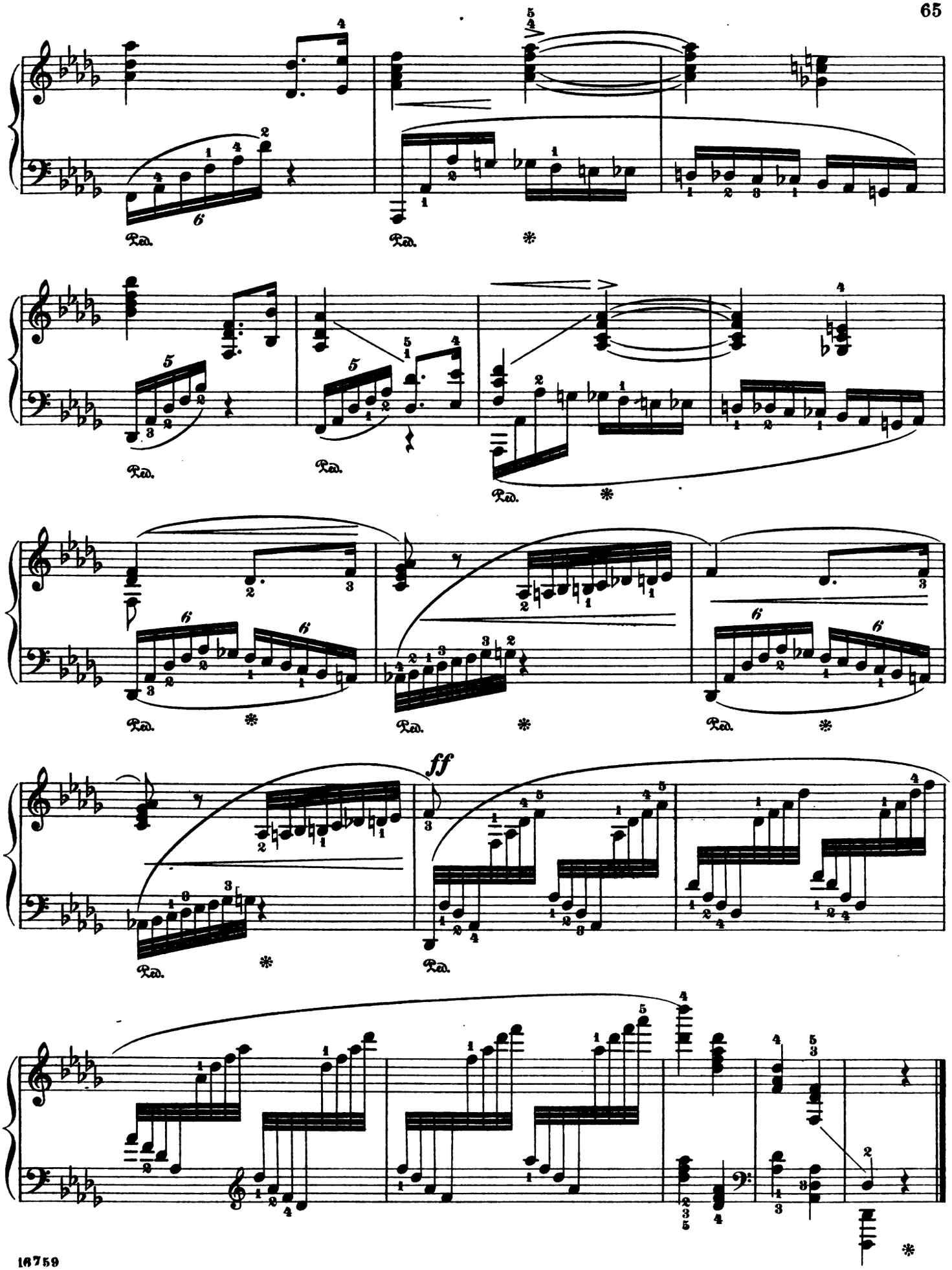

molto cresc.
ff
r.h.
sempre ff
Ped.


Ped.
fz


ff
dim.
pp
Ped.


Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


Ped.
cresc.
cresc.
ff


Ped.
ff

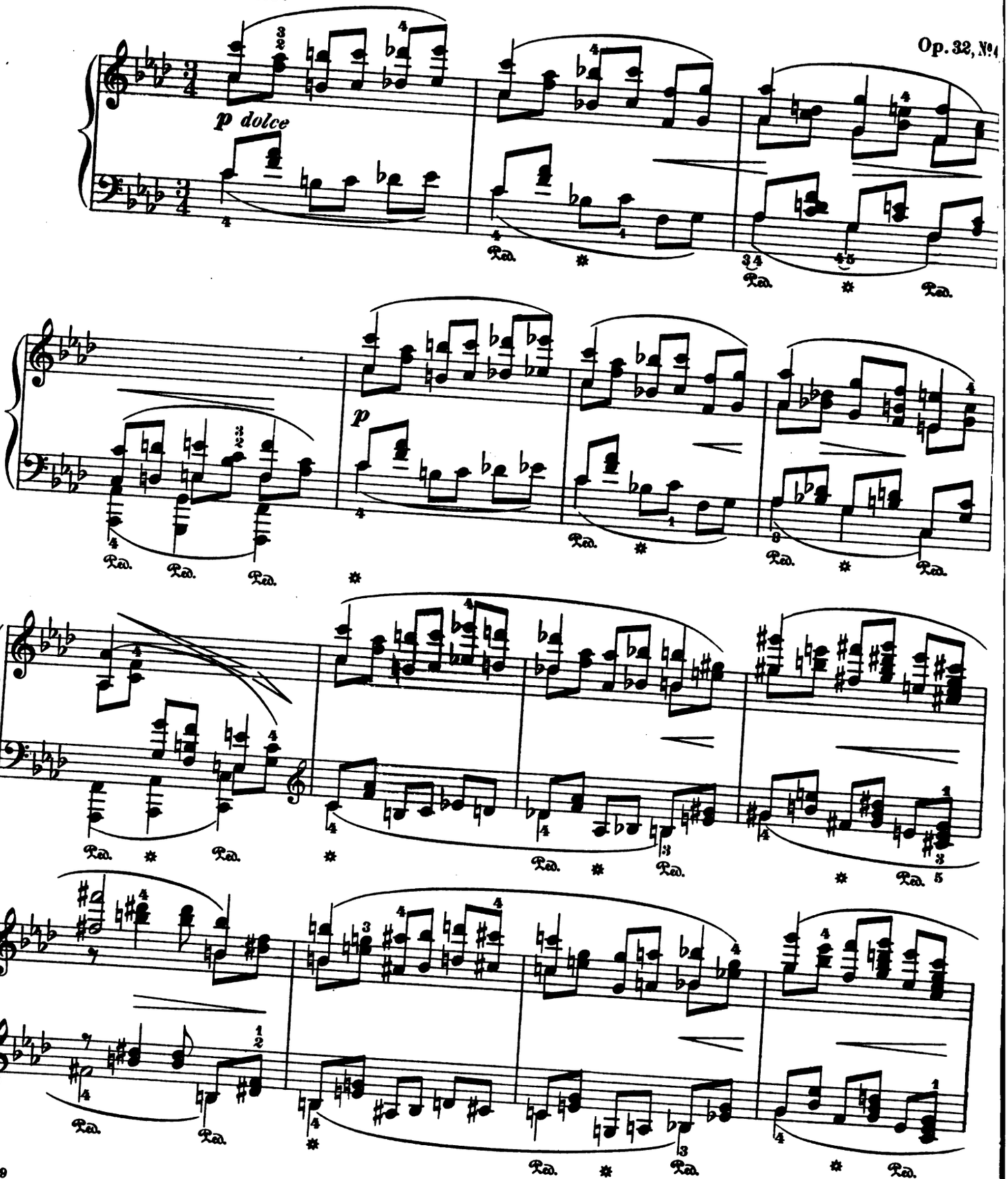
XVI.

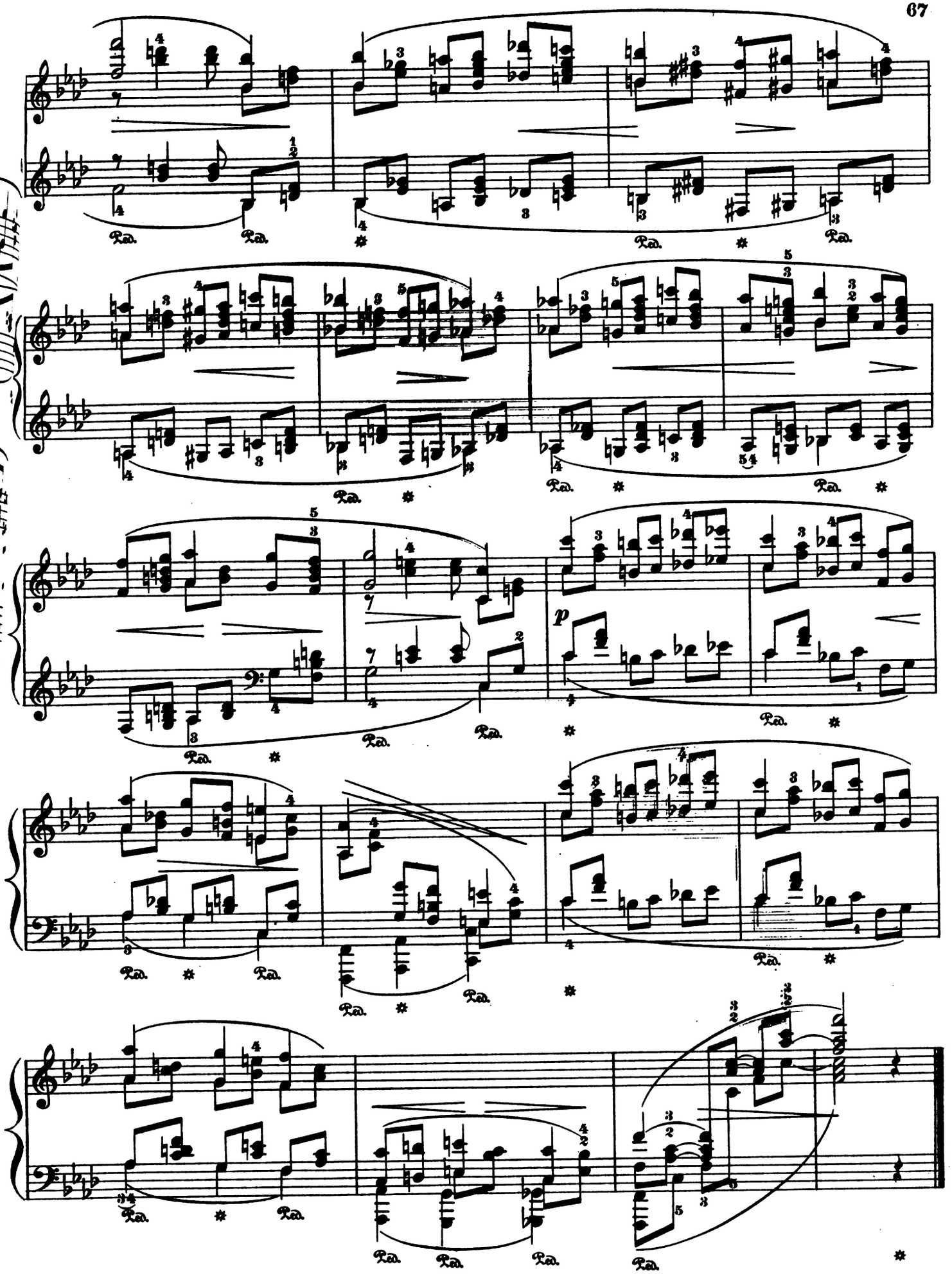
Im Volkston.

(Like a Folk-song.)

Andante.

Op. 32, №4




Ped.
p

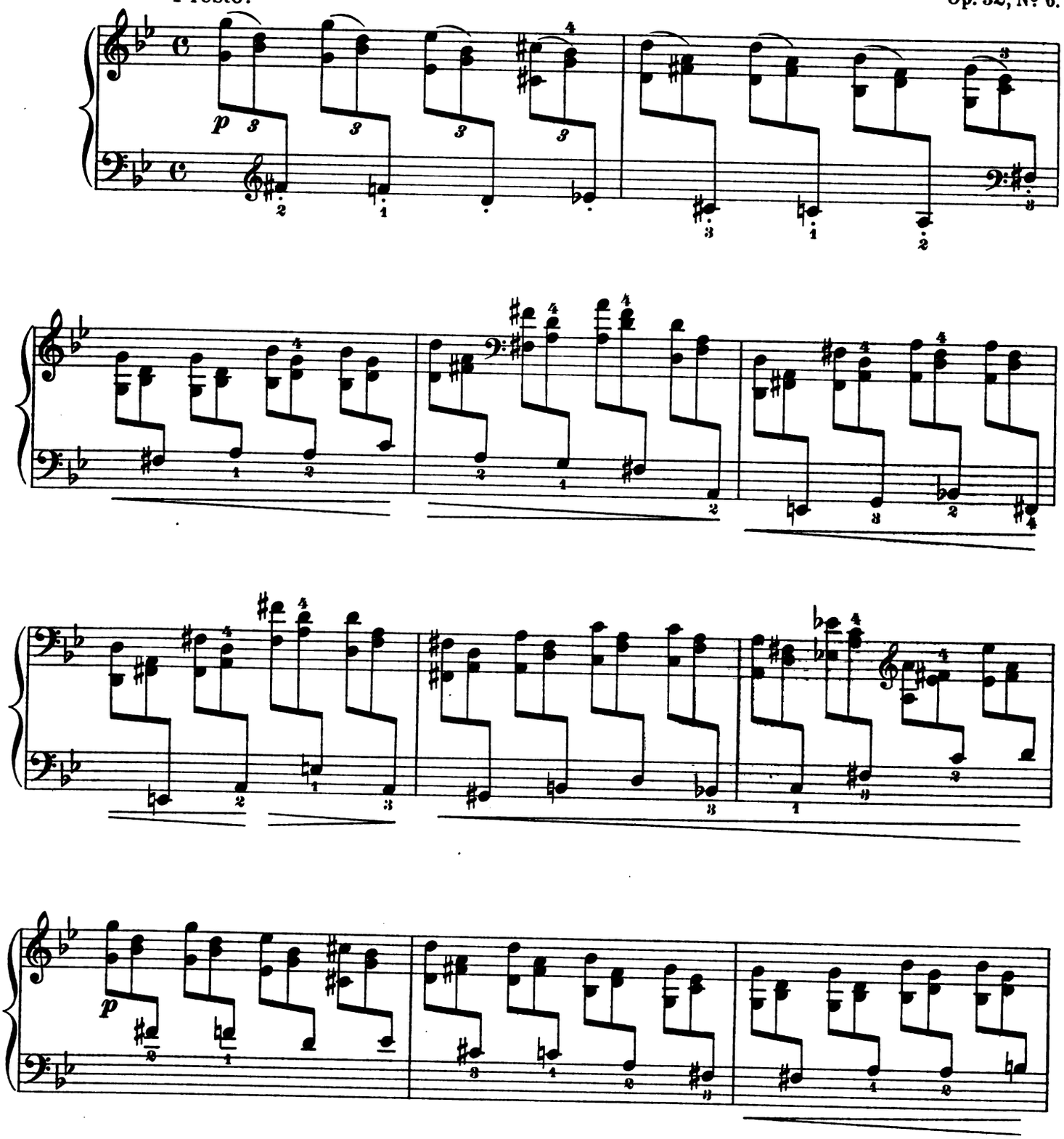
XVII.

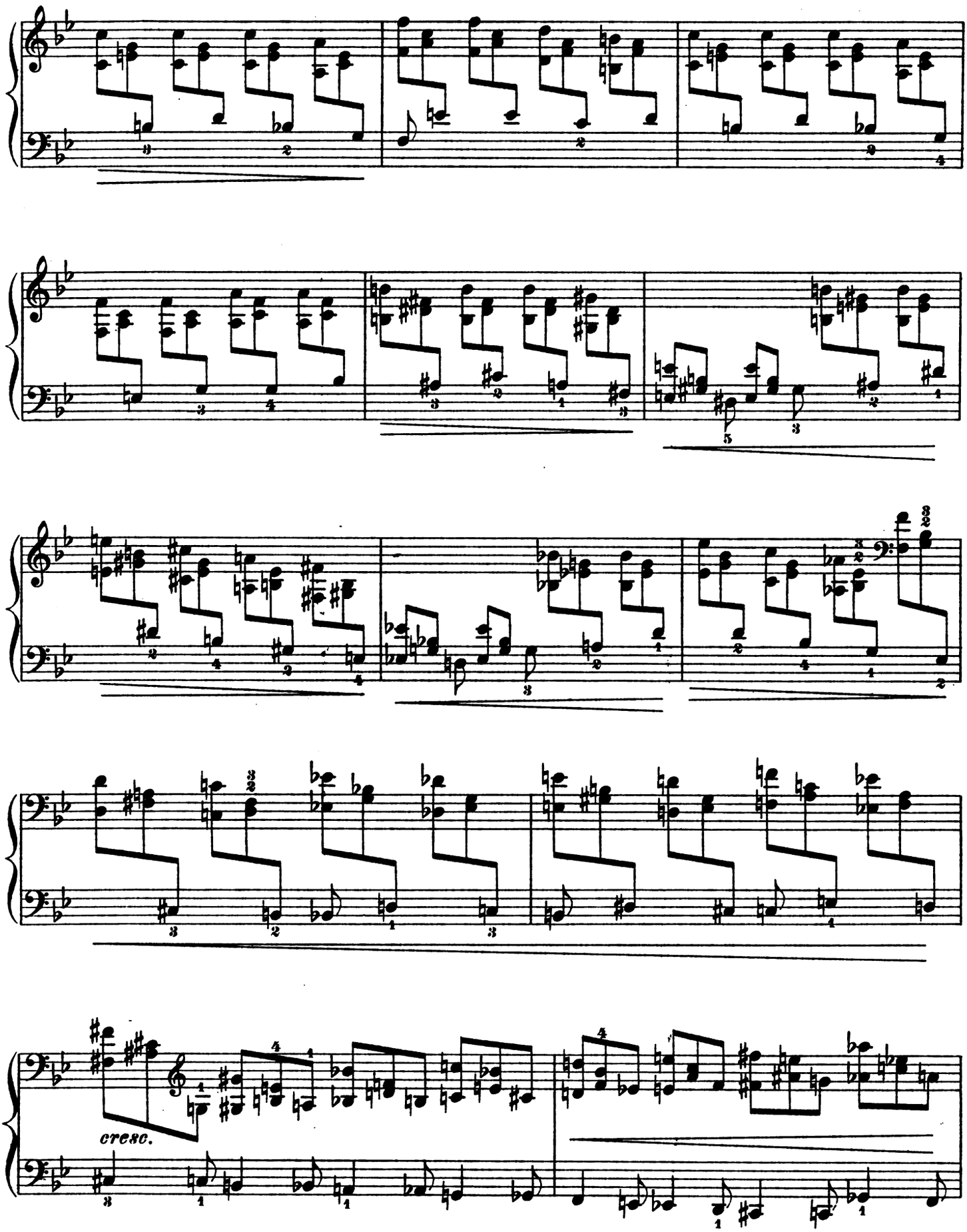
Gobelin.

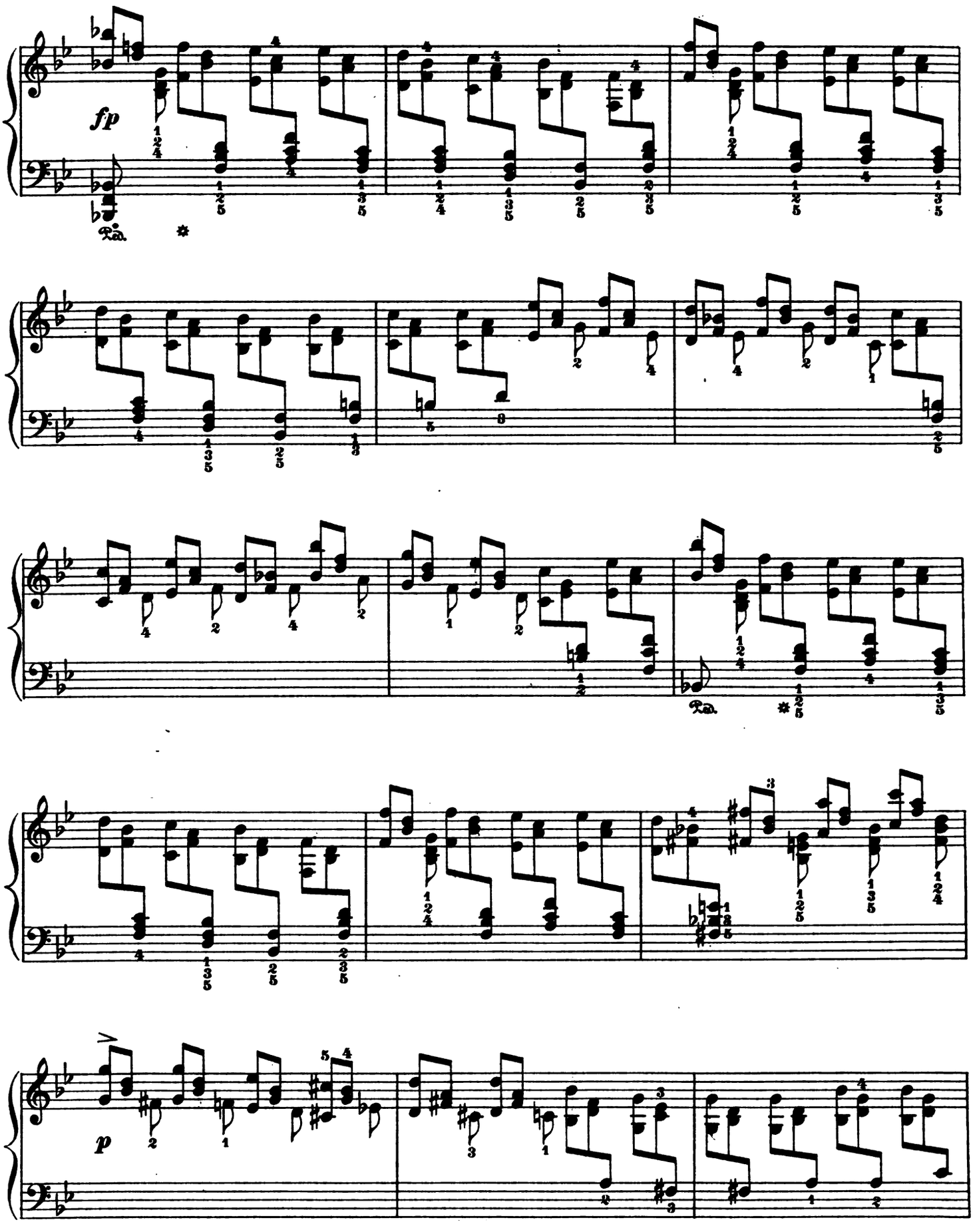
(Hobgoblin.)

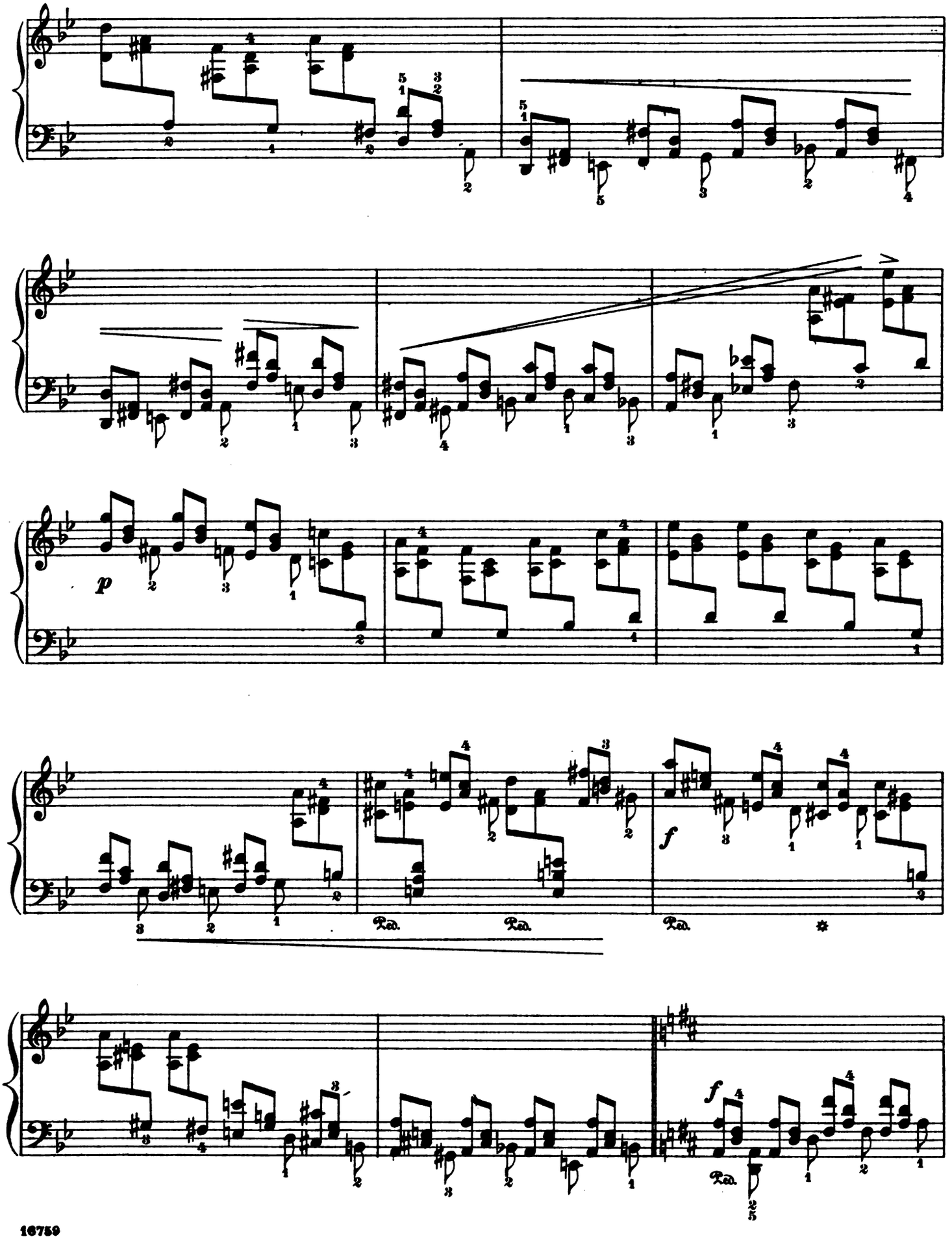
Presto.

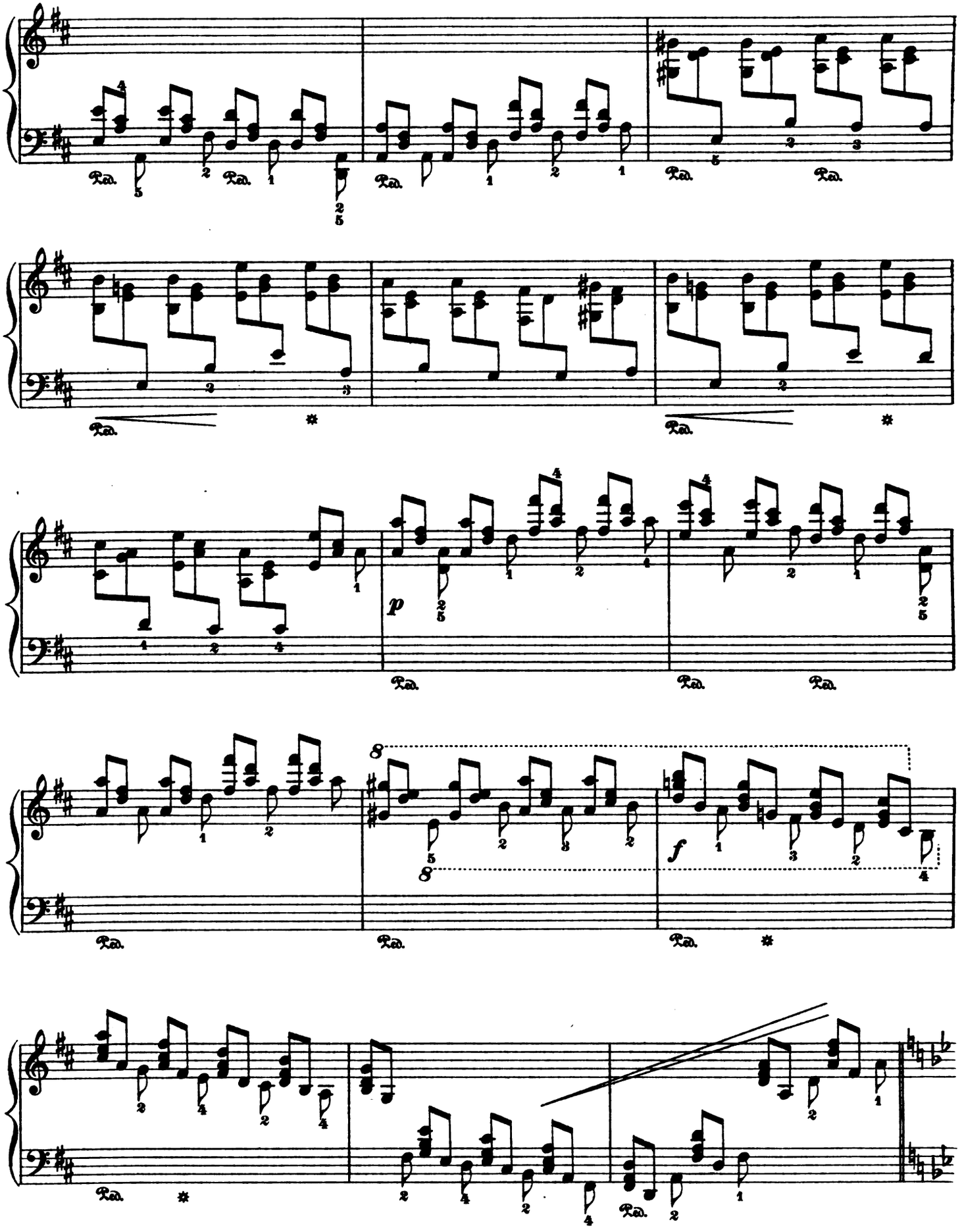
Op. 32, № 6.

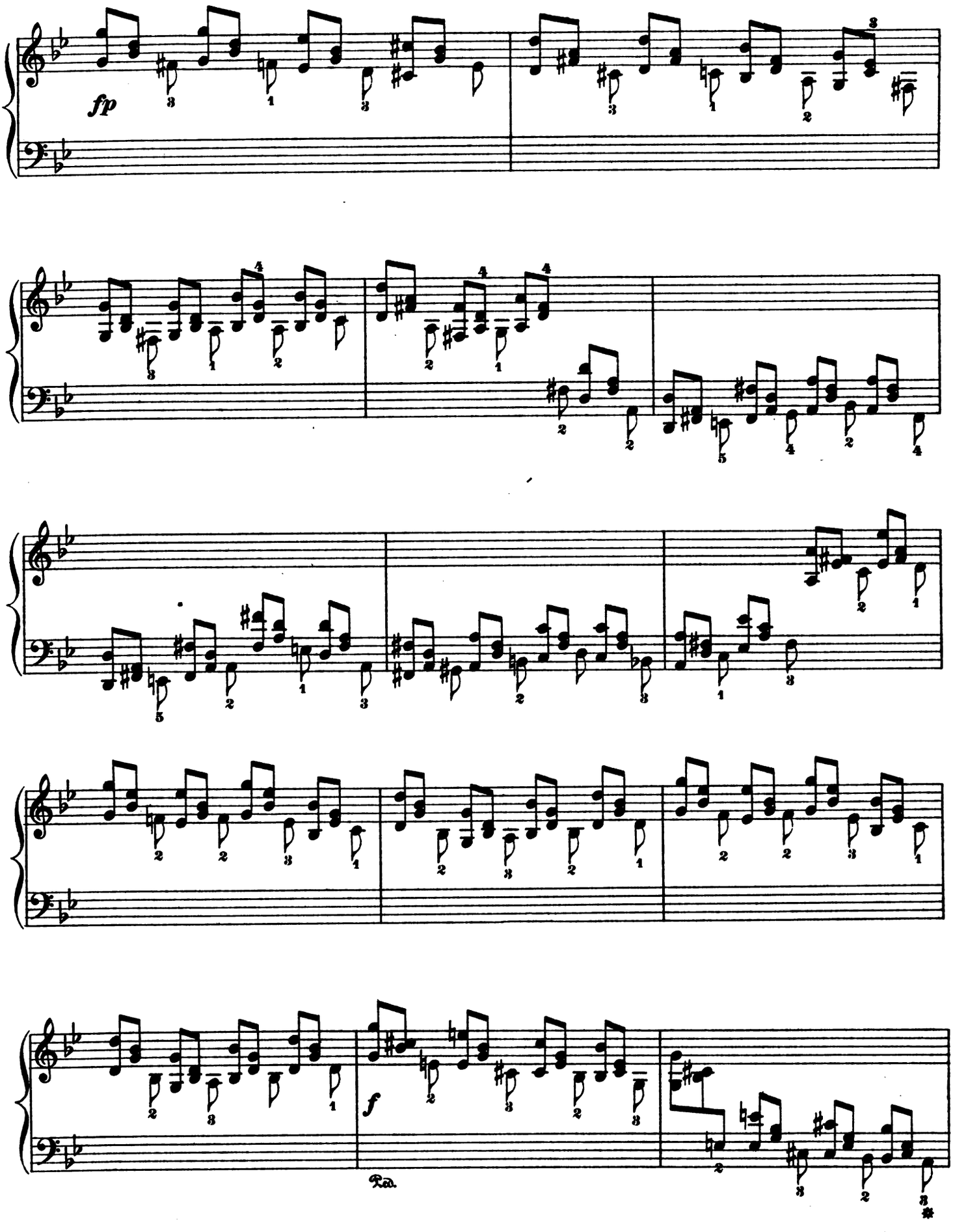


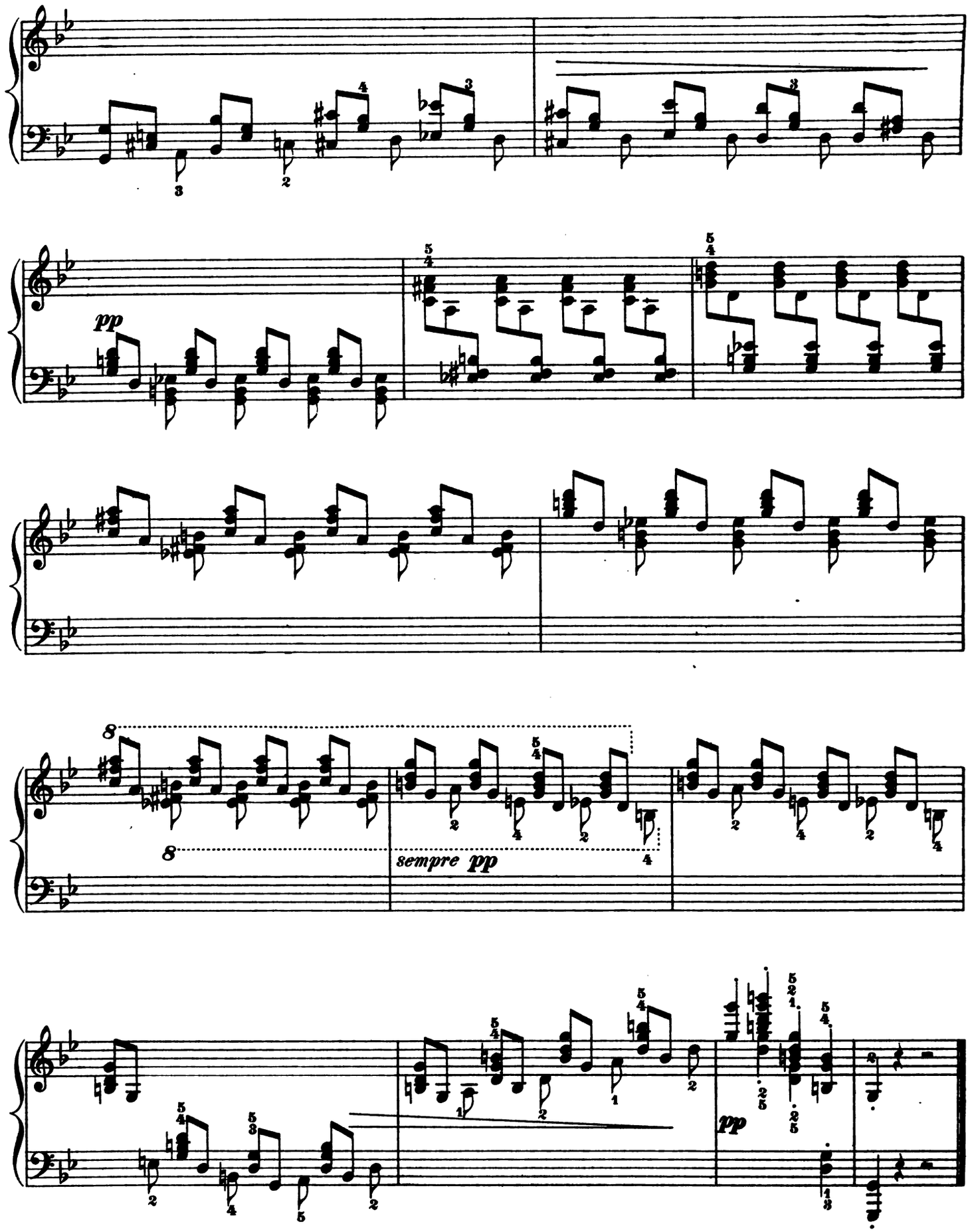

cresc.


fp
Ped.
*
Ped.
*
p


p
f
Ped.
Ped.
Ped.
f
Ped.


Ped.
p
8
8
f


fp
f
Ped.


pp
8
8
sempre pp
pp

Mus 886 .2 .415
Thirty-one pieces for pianoforte
Loeb Music Library
AOF5676
3 2044 040 793 010